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American Art News

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A COPLEY AND A SULLY SOLD.

Remarkably good examples respectively of Copley and Sully, have recently come to Mr. F. W. Bayley of the Copley Galleries, Boston.

The Copley is a portrait of Gawen Brown, painted about eleven years before he left Boston for England—an example of his best American period, a half-length likeness, showing the sitter in a blue coat and a pale rose-pink waistcoat, holding a watch in his left hand. He was in fact a noted watch and clock maker in Boston in the eighteenth century and made the great clock for the Old South tower. His name has been made familiar by his signature upon many of the old-time hall clocks which are still ticking regularly today.

"This por't" says Mr. Downes in the Boston Transcript, "was painted in 1763. Copley

A PICTURE WITH A HISTORY.

The beautiful and remarkable still life painting of fruits and flowers by Jean Baptiste Monnoyer, called "Baptiste" (1636-1699), reproduced on this page is a "picture with a history" which makes it valuable, apart from its unusual artistic quality. It was removed from the walls of Buckingham Palace by the orders of the then Prince of Wales, later King Edward VII, soon after his return to England from his visit to the United States in 1860, and was sent by him as a present to the late Major George B. McLean, as a mark of the personal esteem of the Prince for Major McLean.

Major McLean hung the painting on the walls of his New York City residence at West 34th St., where it remained for over thirty years, except during the period when Major McLean held a city office when it

ART FOR DETROIT MUSEUM.

Recent accessions to the Detroit Museum include a marble "Polar Bear" by Frederick Roth, presented by Mr. George G. Booth, who has also added to his loan collection of American sculpture, "The Genius of Immortality," a bronze by Isadore Konti.

A self portrait of Carroll Beckwith has been presented to the museum by the artist, for the Gallery of Self Portraits of American Artists, which was outlined last spring, and to which the late William M. Chase was the first contributor.

Paintings, sculpture, and a medal from the Luxembourg Museum, Paris, loaned from the French Government, are on view at the museum.

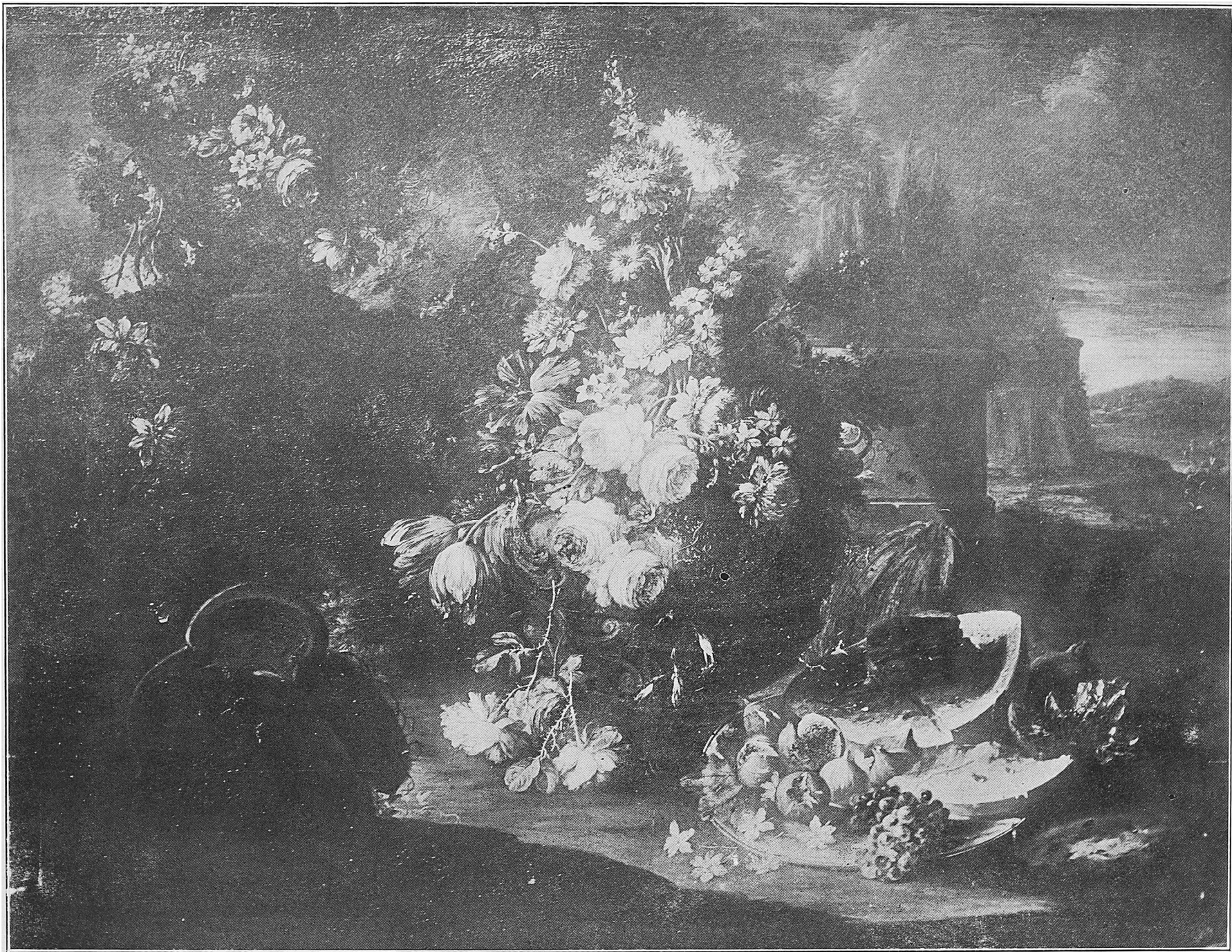
The third annual exhibition of selected paintings by American artists will open

OPPENHEIM COLL'N NOT SOLD.

It is stated that if the collection of paintings left by the late Baron Oppenheim, of Cologne, valued at \$1,500,000, and reputed to be one of the finest in Europe, comes to America, as reported in the German press, it is not likely to do so during the war.

When shown a dispatch from Berlin to the effect that the collection had been purchased by the Kleinberger Galleries, of 709 Fifth Ave., Mr. Francois Kleinberger said:

"That story is absurd when you think what the hazards of transporting the pictures would be at this time, let alone the difficulties of making payment for them. Before the war I did make an offer for Baron Oppenheim's collection, but it was not accepted. Then the war came and I understood that the collection was to be dispersed at auction in Germany."



FLOWERS AND FRUIT

Jean Baptiste Monnoyer (1636-1699)

Presented by King Edward VII to the late Major Geo. B. McLean, now owned by Oberwalder Bros., N. Y.

also painted the portrait of his wife at the same time. She was Elizabeth Byles, the daughter of Rev. Mather Byles, the minister of the Hollis Street Church, the Tory and a noted wit. Mather Brown, a son of Gawen Brown, became a portrait painter."

The Sully is a portrait of Robert Walsh, a celebrated litterateur, born in Baltimore, in 1785, the son of Count Walsh, an Irish peer, who married a Pa. Quakeress. "Robert Walsh," says Mr. Downes, "was educated at Catholic colleges in Baltimore and Washington. He was admitted to the bar in Phila. about 1808.

In Sully's portrait Walsh is depicted seated at his desk or writing table, on which is a big volume. His left hand is held cupped to his ear, in the gesture of a deaf man. Both of the portraits have been bought by a collector who is specializing in early American portraits and who is building a picture gallery to hold them.

was hung in the N. Y. City Hall, and on his death about 1890, it was placed in storage, where it has remained, until recently purchased by Oberwalder Bros. of No. 238 East 34th Street, N. Y.

J. B. Monnoyer, or Baptiste, the painter of this remarkable picture, was born as Little in 1636, studied at Antwerp, and in 1663 went to Paris, where he was received into the Academy with distinction. He was employed by Le Brun to ornament the palaces of Versailles, Trianon, Marly, Vincennes and Meudon, and later accompanied the Duke of Montague, then English Ambassador to France, to London, where he remained for twenty years, and painted numerous flower and fruit pieces for Montague House, afterwards the British Museum, Burlington House, Hampton Court and Kedleston Hill at Windsor. He also painted flower and fruit pieces for Queen Anne, Lord Carlisle and other noblemen.

Monday, April 9, and will comprise about 100 pictures, chosen from the recent Corcoran Gallery, Pa. Academy, and the National Academy exhibitions.

A GAINSBOROUGH SOLD.

A cable despatch to the New York "Sun" announces: "The Williss rooms have sold a portrait of Miss Elizabeth Tyler, a half sister of the mother of the poet, Robert Southey, to Mr. Arthurton for about \$20,000. It was painted by Gainsborough before 1774.

EVANS'S LAST HOLDING SOLD.

Mr. William T. Evans, former head of Mills & Gibb, was two years ago one of the largest owners of Manhattan properties. His last remaining realty holding, the Cathedral apartment, at 210 Cathedral Parkway was sold at foreclosure on Monday to Mr. Henry H. Martin on a bid of \$50,000 over a prior mortgage of \$225,000.

RARE BOOKS APPRAISED.

The estate of Mr. Frederick Kellogg Trowbridge, a book collector, and for many years a member of the banking firm of Vermilye & Co., who died June 25, 1916, has been appraised at \$1,563,215.

Among the rare volumes in the library were: Shakespeare, fourth folio, London, 1685, \$600; letters and manuscripts of J. G. Whittier, 39 pieces, \$1,000; Pepys's Diary, edited by Lord Braybrooke, including letters, \$750; collected set of first editions, "Pickwick Papers" and "Oliver Twist," 63 volumes, \$2,500; Thomas Gray's poems, with letters, \$500; Shakespeare first folio, London, 1623, printed by Isaac Jagard and Ed Blount, \$5,000; Shakespeare, second folio, printed for John Smethwicke, \$4,000; Jean Grolier's copy of "Erasmus, Des Ecclesiastae," \$1,200; Thackeray, original manuscript: "Chalk Mark on the Door," \$2,000, and Eliot's "Indian Testament," \$1,200.

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EXHIBITIONS NOW ON

Daingerfield at Reinhardt's.

A loan exhibition of 16 of Elliott Daingerfield's best known and most important oils, now on at Henry Reinhardt and Son's Galleries, No. 565 Fifth Ave., through April 11, emphasizes the artist's claim to be considered as perhaps the leading "Colorist" after the late John La Farge, among modern American painters, and also his high place in contemporary American art as a painter of poetic imagination. While it is still too early to definitely assign Elliott Daingerfield's place in modern American painting—as his art is ever changing in its development, the present display, with its gorgeousness, almost its "Giorgionesque-ness," (if one may coin a word) of color and its wealth of poetry and imagination—reveals the gradual evolution of this art and the painters who have most successively influenced it.

Note, for example, the touch of Harpignies in the composition and foliage treatment of "An Arcadian Huntress" (loaned by the St. Louis Museum), the suggestion of Turner's fantasy and color in "The City that Never Was" (loaned by Mr. George S. Palmer), the combination of Rubens (in the nude of the foreground) of Turner (in the far off city of the background) and of Blake (in the imaginative subject) in that dramatic composition "The Genius of the Canyon" loaned by Mrs. C. I. Blair. How George Inness comes to mind in "The Clearing Up" (loaned by the Toledo Museum) in the luscious greens of the foreground, and the half lurid sky and again the poetic Homer Martin in Dr. Whiting's "Twilight Calm," the power and gloom of Greco in the owner's "Tower of Silence," and the mystery and imagination of Albert P. Ryder in the small marine with boat.

Of all the painters of the Arizona Grand Canyon, Daingerfield has perhaps the best succeeded, with the possible exception of the veteran Thomas Maron, in the well nigh impossible feat of transferring any adequate impression of that wonderland of color and atmosphere to canvas, and this success, which he shares with Thomas Moran, is, to the writer, explainable by the deep study which both the older and younger painter have given to Turner and the consequent influence of the great English poetic and imaginative painter upon them. For the Grand Canyon is, in its way, a Turner, in majesty of conception and wonder of color. The two views of the Canyon in the present display are loaned respectively by Messrs. Louis Ettlinger and Burton Mansfield.

Blues that even La Farge never surpassed are in "The Enchanted Sea" (loaned by Dr. Goodman), and the same owner's "Hero Lamenting Leander," said to have been inspired by the Titanic disaster. The dramatic note is finely struck in the "Sunset Mists and Shadows," and the "Drama of the Mountain Top," while "The Mystery of Moonrise," with its opalescent sky and softer coloring proves the painter's versatility.

Elliott Daingerfield is a poet and a dreamer in paint—and an artist of rare poetic instinct and imagination.

J. B. T.

Another "Futurist" at the Photo-Secession.

Oils, watercolors and charcoal drawings, by Georgia O'Keeffe, are on view at the Photo-Secession Gallery, 291 Fifth Ave., to Apr. 27. There are 21 pictures in this exhibit, and all of them indicate the "modernist" influence which has evidently inspired them.

The artist gives expression in this series of paintings and drawings to her conception of the universe as it reveals itself to her and if the form appears disconcerting to the outsider, the color is often deep and brilliant, giving the impression of artistic perceptions and possibilities of superior brush work.

Boston Artists at Art Club.

So much alike in technique, design, color and viewpoint are the 69 oils by a group of Boston artists now on view at the National Arts Club through April 27, that on entering the gallery one gets almost the impression of a "one man" show. With the exception of five or six the pictures seem to have been selected from the same pattern. The painters are all able technicians and good draughtsmen—men and women who have won recognition in the past—and the exhibition, on the whole, has a dignified and—almost—an Academic aspect. But if one looks for originality or spontaneity they will be disappointed.

The display, however, might well be closely followed by students at the present time, for in it they will find the very foundation of all good art. If the students of today would as patiently master the fundamental principles of their craft, as these painstaking artists have done, before trying to be "original," they would be more adequately equipped to express themselves in the new manner now in vogue.

In this group one painter stands alone for breadth of vision and independence of expression, namely, Charles S. Hopkinson, who in his "Portrait of a Little Girl," broadly painted in flat tones, has accomplished a remarkable work. Simple and direct, it is reminiscent of Whistler, and yet original. The artist has modeled the flesh with sympathy and seemingly without effort, as if he felt the soft roundness of the face of the child and gave no thought to technique.

Benson, DeCamp, Paxton and Herman Dudley Murphy are here with their regulation subjects, with color carefully manipulated, distance absolutely considered, and the compositions thought out with academic correctness. No fault could possibly be found with the working out of the designs except that there is no original thought back of the idea. Adelaide Cole Chase has a "Study of a Young Girl" ably rendered and no doubt a good likeness, and the white of the gown in her "Portrait Sketch" is well handled. Philip Hale shows imagination in "All on a Summer Day," with its joyous color and rhythmic movement of the dancing figures on a soft, green lawn, and Louis Kronberg's ballet girl, "At the Window," is indeed a gem.

There are attractive silvery tones in "Storm Clouds," by William Kaula, and real sentiment as well as good color and an agreeable arrangement in Marie D. Page's "Tenement Mother," albeit that the children in the canvas do not bear the stamp of the usual tenement atmosphere. Philip Little shows a strong work in "The Herring Dipper" and Philip Hale's "Portrait of My Mother," evidently painted long ago, has "painter's quality" and the promise that he later so well fulfilled. His "Princess Lointaine," with an attempt at mysterious light, is not as successful, nor does it clearly convey the idea he had in mind.

Charles H. Woodbury is, as always, strong in his "Northeast Wind," and the late John Enneking's "The Oak" is well composed and scintillates with brilliant color. Miss Bradish Titcomb's "Flower Gatherers" is brilliant in color and is an honest piece of painting in every way, well composed, and the subject well chosen.

Designs for Interiors.

The New York School of Fine and Applied Art is showing a series of designs for interior decoration in the galleries of Elsie Cobb Wilson, in the Windsor Arcade, 569 Fifth Avenue, to April 20.

The designs exhibited are entirely the work of the School's students and cover a wide range, from late Renaissance to Louis XVI, Adam, Chippendale and Empire. A happy blending of styles and periods to suit the exigencies of modern life and architecture, is a striking feature of this interesting display of watercolor sketches of designs for town and country houses.

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These Collections of the highest interest and importance will be on Exhibition from April 12th to the Public Sale on the Evening of Thursday, April 19th.

Catalogues on Application

The Anderson Galleries

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Works by Elizabeth Searcy.

An interesting exhibition of etchings, watercolors and sketches by Miss Elizabeth Searcy, is on at the Goupil Galleries, 58 W. 45 St., through April 14. This young artist is possibly at her best in her etchings which include work done during a recent sojourn in the South. Her pencil sketches and watercolors are full of charm, more especially the views of the University of Virginia, the Blue Ridge Mountains, and the Va. Hot Springs. A glimpse of Central Park, "Across the Lagoon," is one of the most attractive of the 14 watercolors shown. Her pencil sketches, "Garden Gate," and "English Gables," are admirably done. Delicacy, refinement, firmness of touch and good technique are the distinguishing qualities of Miss Searcy's work.

Mrs. Rumsey's Sculpture Gallery.

A new gallery, to be devoted to the display of sculpture, and arranged through the liberality of Mrs. Charles Cary Rumsey (Miss Harriman), is to open Monday next, at No. 152 East 40 St., just east of the Cosmopolitan Club for women, with an exhibition of recent sculptures by the donor's husband, Charles Cary Rumsey. The new gallery is an old stable transformed. The exhibition will remain until May 5.

The Women Painters and Sculptors Association will hold an exhibition at the Montclair Museum during April. The exhibition will open April 7 with a reception and tea.

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Garden and Flower Pictures.

A most attractive small exhibition is that of some 21 pictures of Flowers and Gardens, now on in the Print Room of the Ehrich Galleries, No. 707 Fifth Ave., through April 15.

The artists represented are Frederick Crowninshield, Mary Helen Carlisle, Maria Oakley Dewing, Ruger Donoho, Lisbeth Hunter, Childe Hassam, Etta Hart Hayes, Jonas Lie, Maude Mason and Gladys Thayer, and there are two XVII century flower pieces—most decorative and quaint, by Van Brugh, a contemporary of the better known van Brueghel.

The largest and most important canvas is "The Terrace—Killarney House—Ireland," by Miss Carlisle—a beautiful portrayal of an old garden rich with bloom and full of almost sensed fragrance of flowers and trees—joyous in sunlight and air and charming in composition—really the artist's best work and far better than her "International Garden City Island."

The little "Bed of Larkspur," by Frederick Crowninshield is delicate in color and truthful, and Mrs. Dewing's "Marigolds," evidently an old canvas, has delightful tonal quality. There are delicacy and refinement in Ruger Donoho's "Veil of Leaves." The best of Lisbeth Hunter's three examples is her "Cherry Croft Garden"; Childe Hassam shows truthful and well painted studies of "Japanese Iris" and "Mountain Laurel," Jonas Lie a fresh, clear colored "gerbe" of "Roses," Maude Mason a refined and delicate study of "Zinnias," and Gladys Thayer a delightful rendering of "A Pot of Jonquils."


Denslow Bird Pictures.

"In Birdland" is the title of an exhibition of watercolors of well known birds, life size, painted by H. C. Denslow, and now on at the Arlington Galleries, 274 Madison Ave., until April 14.

The artist is evidently a student of nature and bird life, and he portrays sea gulls on wing and blue birds and robins nestling among the branches of trees, with equal facility.

In "The Freedom of the Sea," gulls are depicted flying over the crests of huge waves, as also in "Where Gulls and Terns Possess What Man Will Seek." A foil to this picture is "The Battle Royal," depicting an American eagle engaged in aerial combat with Kingbirds, well rendered and effective.

There is a suggestion of an April shower in "Quite Dry, Thank You," in which a young robin is perched on the branch of a tree, and under a protecting canopy of leaves. Other pictures of interest include: "A Happy Trio" (wood thrushes), "A Sunshine Party" (bluebirds) and "The Old Night King at Bay," which reveals the wisdom of the owl.



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Paintings of the North.

A group of paintings of Alaskan scenery by Leonard M. Davis, formerly exhibited at the San Francisco Exposition, is on at the City Club, 55 W. 44 St., until Apr. 16.

The artist has spent many years in "The Mystic North," has journeyed through Alaskan valleys, and scaled the mountain heights. He has cruised along the coast where the slush ice forms in early autumn, traversed glaciers and sailed upon the wonderful Yukon with its miles of tributaries, and impressive scenery, a veritable wonderland for an artist.

Mr. Davis has caught the spirit of this land and its atmosphere, and well depicts the changing seasons, where autumn is transformed over night into winter.

"The Spirit of the Valley," reveals a winding stream, a branch of the Yukon, making its way through the mountains, and is handled with delicacy in tones of gray. The "Spirit of the Glacier," has beautiful opalescent hues, caused by the vibration of sunlight upon masses of snow and ice.

Other paintings of merit are a colorful "Autumn," an autumnal twilight in the mountains; "Coast of Alaska," a small picture, but with the impression of illimitable space, and "2,000 miles up the Yukon."



MAN FELLING A TREE
Horatio Walker

At Montross Gallery

Selected Americans at Feragil Gallery.

Oils by Morgan Colt, Charles Rosen and Henry B. Snell, are on view at the Faragil Galleries, 24 East 49 St., through April 15. In this attractive little gallery, newly founded, these artists have found a sympathetic background for their works, for the accessions are hand woven rugs, artistic hand-made furniture, tapestries and stained glass. Charles Rosen displays several winter landscapes, done with dexterity and agreeably presented. Henry B. Snell is represented by several of his boat subjects and landscapes painted in various parts of the world, many in Europe prior to 1914. Morgan Colt's landscapes are of decided interest.

The clever "Border Scenes," painted by Philip Von Saltza of Squadron A—during his recent sojourn on the border—are still on view as they found such approval that it was decided to extend their exhibition. The examples shown are typical of the life on the border, especially in the camps. Some of the works show horses in spirited action, well grouped and evidently records of an artist who gave the subject much study. His landscapes are broadly painted and have good color.

THE "NO JURY—NO PRIZES" SHOW.

The much heralded "No Jury—No Prizes" exhibition of the Society of Independent Artists will open April 9 in the Grand Central Palace and will be the largest ever given in America.

Some 1,300 artists will show paintings and sculptures and over 2,500 pictures will be hung, each placed alphabetically.

The Society of Independent Artists, organized less than two months ago claims a membership of nearly 1,500 artists in all parts of this country, conservatives, primitives, cubists, post-impressionists, neo-impressionists, radicals and vorticists and even artists of Asia and Europe.

The exposition will boast the largest catalog ever published for an art exhibition. A feature of the second week will be a Latin Quarter dance for the benefit of the American Red Cross.

As there are two miles of pictures, the committee has arranged for wheel chairs for those who wish to use them.

At her studio, 350 W. 55 St., Mrs. R. M. Shurtleff has recently sold five important canvases by her husband, the late Roswell M. Shurtleff. Three went to N. Y. collectors and two to Boston.

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Cachoud Exhibition Closes.

The fortnight's exhibition of some 80 works by Francois Charles Cachoud, the French (Savoyard) "Painter of the Night," at the Anderson Galleries, for the benefit of the French Society "Les Amis des Artistes," will close this evening, and those art lovers who have not visited the display have missed a rare treat.

There has been no dissenting voice from the chorus of praise and approval that has greeted these pictures, so filled with poetic feeling and sentiment, and which are the last word in the difficult painting of moonlight landscapes. It is rumored that the exhibition may be continued in another gallery, possibly that of a well known club, and if so, it should be seen by all those who have missed it the past fortnight at Anderson's.

Cachoud in these pictures reveals an ability and a sentiment, that while his motifs and treatment recall Cazin, are still original, and has a certain quality in his moonlight that surpasses that of Cazin. It is passing strange that the artist and his work should be virtually unknown to American art lovers but American dealers are always timorous in taking up any man or work "new" to them.

The writer tried for seven years to interest N. Y. dealers in the late Fritz Thaulow, who had won success in Europe years before, until finally one hesitatingly yielded, imported several examples and made a handsome profit.

Such will be the case with Cachoud. Some American dealer will begin to handle his work some day, sooner or later, and make a small fortune, and then others will follow like a flock of sheep, and will berate themselves for their tardiness of appreciation. J. B. T.

THE WATSON PICTURES.

The notable collection of pictures from the estate of David Watson of Pittsburgh, which include a number of exceptionally fine Barbizons, and a few superior old masters, will be on exhibition at the American Art Galleries, Monday next, Apr. 9, and will be sold in the Plaza ballroom on the evenings of Apr. 16-17 next. The sale will be the most important of the season.

Following the current display of pictures by Sisley at the Durand-Ruel Galleries, 12 East 57th Street, a loan exhibition of paintings by Miss Mary Cassatt, will be held late in April.

An exhibition of recent portraits by Richard Parker Newton, Jr., will open at the Ralston Galleries, 567 Fifth Ave., on April 9, and will continue there for two weeks.

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Silhouettes at the Little Gallery.

The art of Lavater has found an able exponent in Sarah Eakin Cowan who is showing a series of "Silhouettes" at the Little Gallery, 15 E. 40 St., to Apr. 14. The work is decidedly clever, full of character, and executed with the precision of an artist who is sure of herself.

All of these outline drawings are portraits, some of them very attractive, while in others the artist's keen sense of humor is revealed. "Billie Feeding the Chickens," is one of the gems of the exhibit. Another portrait that attracts attention is of a man (Mr. Price) smoking a pipe, a delightful piece of realism. Two excellent silhouettes are those of the well-known miniaturist, Maria Jordan Streat, and of Helen M. Turner, the portrait painter. "A Southern Garden," a woman standing before some magnificent Iris; another portrait of a woman wearing a lace held late in April.

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WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's Fifth Ave. and 27th St.
Powell's Art Gallery, 983 Sixth Ave.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON	
American Express Co.	Haymarket
Art News Office	17 Old Burlington St., W.
Bottom's	32 Duke St., St. James, S. W.
PARIS	
Brooklyn Daily Eagle	53 Rue Cambon
Morgan, Harjes & Cie	31 Boul. Haussmann
American Express Co.	11 Rue Scribe
Munroe et Cie	7 Rue Scribe
Student Hostel	93 Boulevard Saint-Michel
The American Art Students' Club	4 rue de Chevreuse
Lucien Lefebvre-Poinet	2 Rue Brea

Art Treasures in Germany.

Mr. Park Benjamin writes to the N. Y. Times as follows: "As the priceless works of art in the museums of Germany are educational for the world, it is not clear how their transfer to other custodians can amount to a war indemnity, as Professor Mather suggests. The student might perhaps find it more convenient to study them in one place than in another, but the main point is their preservation in safety wherever they are. All art masterpieces should be removed from Germany, as a matter of course. People who burn libraries and wreck cathedrals are quite as likely to use the Sistine Madonna as a gun tarpaulin, and for that reason it is no more safe in Dresden than in an Apache tepee. This fact is now demonstrated and cannot be altered by the outcome of the war. If the German variety of culture has any exponent, it is the Hohenzollern museum, but, naturally, that will be packed up with the other luggage of the family when it departs from Berlin.

ART BOOK REVIEW.

MODERN PAINTINGS BY GERMAN AND AUSTRIAN MASTERS, Collected and Cataloged by Josef Stransky, New York, 1916 (Printed for this author).

Mr. Stransky is not only a famous chef d'orchestre, but an art collector of taste and discrimination. The catalog which he recently published of his XIX century German paintings would suffice to prove this, the preface and the biographical notices of the artists whose works are admirably illustrated in the book, forming an illuminating introduction to his comprehensive collection of the works of the modern German school, a collection certainly unique in the United States.

While frankly acknowledging that Germany produced no prominent painters since the days of Dürer and Holbein until about the middle of the XIX century, Mr. Stransky writes with enthusiasm of the renaissance of German art which started at that time, and he notes the influence of French painters on these German artists, and dwells on the fact that Courbet first met with recognition in the Germanic countries, while France called the attention of Germans to Leibl and Lieberman, when these painters were ignored by their own countrymen.

The list of artists represented in Mr. Stransky's collection and of their works is divided into the following: The Classicists, the Leibl circle, the Berlin school, the Austrian-Hungarian school, and the Swiss school. The book is admirably compiled

A communication received by the ART News from Knoedler and Co., is to the effect that they did not bid on the Stuart portrait of Washington sold to Mr. C. E. Harris in the recent Coles auction at the Anderson Galleries.

THE CLOUDS ARE ROSY.

This is a good time for Americans to recall and heed the advice of old Petronius, who in "Quo Vadis" said to his young friend "Let no clouds obscure Thy sky, and if there be clouds, let them be of rose color."

There has been and is too much shaking of heads and shrugging of shoulders in the galleries and studios of the country since the fine and fateful message of the President on Monday evening last, and even some open and fearless croakings that America's casting her lot with the Allied Nations of Europe in the fight of Civilization against barbarism, spells not only the premature close of the current art season, but poor business times ahead.

We can discover no reason to change our opinion expressed last week, that after a period of even suppressed excitement, following the actual declaration of war, with the long suspense ended, business in general, and in the art trade as well, will resume, and with the largest amount of money ever in circulation in this country, will not only be good but active. We also predict that the coming important auction sales of the Watson pictures and other noted art and literary collections will be successful, and that the art season, with Americans remaining at home this year until late, will be unprecedentedly prolonged. The clouds are rosy.

OUR SALE RECORDS.

We are impelled to again call the attention of the trade and collectors to the value of our records of art and literary sales, both for information and as records. So hastily and carelessly compiled and published are those which, save in the case of a sale of unusual importance, are given sporadically in the dailies, that they are virtually of little use.

A convincing proof of this fact is furnished by the record in the dailies of the sale last week, at the American Art Galleries, of the pictures left by the late Henry W. Ranger. Not one of the reports in the dailies of this interesting event had anywhere near the correct total and some were thousands of dollars in error. It remained for the ART News alone to give the correct figures.

With the present pressure upon their columns of war news, the dailies can only pay perfunctory attention to art news and sale records, and even the scant notice given to this news is hastily gathered by reporters, busy with other jobs, and passed off by still busier copy readers and city editors.

For carefully compiled and correct art and literary sale records, buy and read the ART NEWS.

THE "FLAGLESS" HANFSTAENGL.

Herr Franz Hanfstaengl had not, as the ART News goes to press, found it advisable to display the "Stars and Stripes" in or over the windows of his picture shop at Fifth Ave. and 45 St. In this position he has the proud eminence of being alone among the dealers of New York at present, no matter what their nationality or affiliations.

The stock of the London house of Hanfstaengl was sold at auction last month by Government order under the English "Trading With the Enemy" act.

Robert W. Vonnoh spent the greater part of the winter at Lyme, where he has painted a number of landscapes. His recent works include several fine snowscapes.

CORRESPONDENCE

Should Loaned Art Works be Criticised?

Editor, AMERICAN ART NEWS.

Dear Sir:

It is very important and encouraging for art and the truth of its history, to have Mr. John F. Lewis, President of the Pa. Academy of Fine Arts, come out with the expression of his very sane and intelligent views upon the public criticism of loaned works of art, printed in your issue of the 25th inst. It means more than the mere works signify, when a man of his position in the art world writes an open letter welcoming, yea, indeed inviting, intelligent criticism, that will be informing, upon pictures in his own possession. He wants to know the truth and does not want the lie hidden from view or perpetuated for the future, and this is the way every one must feel who is not influenced by commercialism, for the dollars alone lose their value by being stamped "counterfeit!"

Fortunately your nameless "visitor" is unsupported in his plea for the darkness of ignorance. Intelligence cries for the light of truth, even though the Heavens fall. The critic criticised by "visitor" did a masterful, brave and most excellent work in writing as he did upon the Brooklyn exhibition, the only regret being that limitation of space doubtless kept him from going further as he very well could have done. Let those persons who are too "thin skinned" to have their possessions intelligently appreciated not contribute in the future to loan collections.

Faithfully,

Charles Henry Hart.

New York, April 4, 1917.

A Protest from Boston.

Editor, AMERICAN ART NEWS.

Dear Sir:

As a humble member of the artistic fraternity here, will you allow me to protest against the indifferent and careless criticism (of a local show by four women painters) recently published in your columns and signed "Patrick Henry?" Overpraise and overblame always defeats itself, as it did in this account, and this latest acid attempt at being "smart" resulted only in being "smarty."

The summing up of a show by four well known painters as "flower-pieces, reminiscent generally of grandma's worsted," was stupidly inaccurate.

Miss Lucy Conant exhibited a large group of semi-decorated designs, sea weed and sea plants as motifs.

Miss Margaret Patterson had a score of landscapes painted in watercolor, and Miss Laura C. Hills was the only exponent of floral subjects, which she presented in a thoroughly modern, painter-like, and charming manner. And these able and "arrived" works were classified as underserving company for another painter's four landscapes.

Poor old Boston! To have such a "Patrick Henry" reincarnated!

A Constant Reader.

Boston, Mass., April 2, 1917.

[We regret that "Patrick Henry" should have innocently offended our worthy correspondent and her fellow artists, by his doubtless well meant, if somewhat flippant, comment on their exhibition. We must admit that after over 12 years' experience on a trial of several Boston correspondents and a variety of treatment of art happenings in "The Hub," we are at a loss to know just what the Boston art public likes in the way of art notice or criticism. When our Boston correspondents write seriously of exhibitions and art works we receive complaints that "the Boston letter is too dull for words." Anon when they infuse a little humor, perhaps a little flippancy, into their letters, complaints pour in, with threats to cancel subscriptions.

Shall we confess, however, that these last complaints are more than outweighed by letters of approval, and an increased number of subscriptions? Is it possible that Boston art lovers and artists secretly enjoy the "touching up" now and then, of the foibles of the local art world or the failings of their fellows? "Can such passions dwell in celestial minds?"—Ed.]

An interesting exhibition of paintings by American artists will be shown during May at the Bangor, Me., Art Museum.

OBITUARY.

Joseph Burr Tiffany.

Joseph Burr Tiffany died at his residence in Yonkers on Tuesday last of apoplexy. He was born in 1855 in this city, a cousin of the Tiffanys—the jewelers. He was graduated at Cornell in 1878 and after a business career of some years created and became the head of the art department of Steinway and Sons. While there he designed many beautiful piano tops. An accomplished musician, his services were in demand for the organization of musicales at the White House during the Roosevelt and Taft administrations.

In 1911 Mr. Tiffany, who had given much study to the history of art left the Steinways and became associated with the late T. J. Blakeslee in the sale of pictures. He remained with Mr. Blakeslee until shortly before the latter's death in March 1913, and then opened art rooms for himself in the Ehrlich Building at No. 707 Fifth Ave., but having had no practical experience in the art trade was not entirely successful. He was a man of striking appearance, much cultivation and engaging personality.

Mr. Tiffany married in 1884 Miss Fannie Gere of Syracuse, N. Y., who survives him with four children, two of whom are married.

Anton Biester.

Anton Biester, for many years one of Cincinnati's prominent artists, and the oldest member of the Cincinnati Art Club, died on March 26 at his home in Madisonville, Ohio, aged 80. He was born in Germany and studied there, and in Holland, Belgium and France. Later he came to America after teaching art for several years in Europe. Biester achieved a reputation as a portraitist and painter of panoramas. His works include portraits of Archbishop Purcell and Bishop Henni, and a painting and decorations in St. John's Church, Lewisburg, Ky.

Mrs. Ella Watson.

The death of Mrs. Ella Watson, a landscape painter, and wife of Frank L. Watson, of Somerville, Mass., occurred on March 23. Mrs. Watson was born in Worcester, Mass., in 1850. She was a member of the Arts and Crafts Club of Boston.

EXHIBITIONS NOW ON.

(Continued from Page 2)

Hayley Lever At Daniels'.

The scales of Cornwall have fallen from the eyes of Hayley Lever, as was proven by his recent show at the Daniel Gallery. This once Englishman from Australia is now brewing in the American melting-pot, a welcome artistic ingredient to the great broth. This little man, whose watercolor-pail, dangling from the tips of mighty clever fingers, was one of the sights of Gloucester last summer, has found the real color of the ancient fishing town and put it down with vim and understanding in oil and aquarelle. From the whirl (a la Van Gogh) of the "River Exe, Devonshire," picture, the advance by way of Gloucester and Rockport is marked by increasing diversity and clarity of color, by greater conquest over mannerisms, and by a greater respect for the local aspect of nature. For instance, his "Rockport Pier" is that particular pier in Rockport at which many smart American painters have had a "fling," but which seemed to have been waiting for this man from over seas to sum up its picturesqueness and put down in considerable measure the quaint beauty of its setting.

The homeliness of Gloucester cottages that fringe the circle of the harbor, has seldom been more intimately and beautifully expressed than in Lever's picture called "Autumn," in which a fine tree of pale gold foliage rises in the street above the white gables of the fisherman's home.

The "Yachting—Gloucester," strikes a bright note with its transformation of white sails into sheets of glowing color, and "The Coast," presents in personal terms the ruggedness of rocky shore, the swirling weight of wind-driven sea, and the rhythm of tossing vessels.

J. B.

Watercolors at Daniels'.

The Daniel Galleries, 2 West 47 St., are showing a group of watercolors by young painters of the ultra modern school. They include works by Charles Demuth, who has skill in arrangement and design, the "Bareback Ride," one of his best canvases. Jerome Myers has a colorful bit in "The Old Doorway," and William J. Glackens refinement of design in "The Summer House." Samuel Halpert has two typical examples. Preston Dickenson confines his efforts to color arrangements, and his "Circus" is brilliant in color and individual in design.

At these galleries John Marin is also showing a collection of recent watercolors, and while the design may be difficult to understand, his color is always harmonious.

LONDON LETTER.

Mar. 27, 1917.

The situation in America is affecting the dealers here very considerably, various consignments to the States having been postponed until a more settled state of affairs is arrived at. The business done with New York represents nowadays such a large proportion of the London firms activities that any development in regard to American politics immediately reacts upon it to a quite serious degree. While the U-boat threats left the dealers more or less undismayed, presidential tactics make themselves felt to a marked extent.

A Romney for America.

Yet another famous Romney is destined for America, authorizing the sale of the Portrait of Lady Arabella Ward, has been given by the Court of Chancery to Viscount Bangor, who is parting with the canvas to Mr. G. Stanley Sedgwick, of N. Y., for £12,000, a Dublin valuer having assessed its value at £10,000. Hitherto the picture has been referred to as "ascribed to Romney," but there seems to be little doubt that it is actually by the master. When so many good pictures are crossing the Channel, it is refreshing to be able to note that one has been purchased for our own edification. This is the case with the portrait of Colonel Alastair MacDonnell by Raeburn, which has been loaned to the Scottish National Gallery for nearly half a century and which has now been purchased by the Trustees. The portrait is lighted from the side, an unusual feature in the case of canvases by this artist who usually used a top light. It is a very fine piece of characterization and very simple in treatment.

Bridgewater House for Government.

Another ancestral house, famous for its picture gallery, has been handed over to the Government for use during the war. This is Bridgewater House, the residence of Lord Ellesmere, who is lending it for the accommodation of the staff of the Director General of Food Production. Meanwhile people are asking whether its wonderful Rembrandt, Titians and Rubens might not be secured for the purposes of an exhibition, the funds from which might be applied to some charitable purpose. It has even been suggested in certain audacious quarters that one or other of our public buildings might be given over to it. The opportunity of viewing these world-known pictures would be extremely welcome. The famous Bridgewater Madonna is, of course, familiar to the public through the copy of it which hangs in the National Gallery.

Scotch Pictures at Christie's.

A number of pictures by the Scottish artist, W. McTaggart, figured at the Politachi Sale at Christie's a few days ago. Messrs. Connell acquired a small oil painting of children, entitled "The Pressgang," for 34 gns., while as a contrast in price, his "Machrihanish" went to Mr. Aitken Dodd for as much as 310 gns. McTaggart is a painter who seems to make an especial appeal to his own countrymen and dealers who have Scotch clients are safe in investing in good examples of his work. In the McCulloch Sale some four years ago, excellent prices for his pictures were obtained.

It is doubtful how much real appreciation of sculpture we really possess as a nation. It has recently been brought to light that England has allowed Alfred Gilbert's beautiful memorial statue to the blind Postmaster General George Fawcett, to languish unseen in the Baptistery of Westminster Abbey, a place relegated to the storage of any sort of rubbish not in use. This disposal of a fine piece of work is not to be attributed to any nervousness as regards Zeppelins but to indifference and want of appreciation. Another instance of our responsibility towards our public treasures is to be found in St. Paul's Cathedral, where the sarcophagus prepared by Cardinal Wolsey for himself has been utilized as a tomb for Admiral Nelson. The authorities evidently thought that what was fit for a prelate was fit for a seaman, and as the sarcophagus had, by the time of Nelson's death been placed in the cathedral crypt there seemed to be no reason why a little laudable economy should not be practised. Only it does appear a little discouraging that matters of this kind should be treated in such a casual spirit. No doubt there are quite a number of exquisite things lying "perdu" in storerooms and attics in our public buildings. L. G. S.

RECENT ACADEMY SALES.

Recent sales at the current Spring Academy exhibition include "Late Summer Moonrise," by Ben Foster, awarded the Altman prize, and purchased by the Metropolitan Museum for \$2,500; "An Idyll," by Louis D. Vaillant, for \$500, reproduced in last week's ART NEWS; "A New England Church," by Robert Tolman, \$400; "An Anxious Moment," by Elizabeth A. McG. Knowles, \$150, and "One Year Old," by Mary Nicholena MacCord, \$150.

Library's Spring Print Display.

The Prints Division of the N. Y. Public Library has arranged its regular Spring exhibition of recent additions, to be on view, as in former years, until Autumn, in the Stuart Gallery (Room 316) of the main building, Fifth Avenue and 42nd Street.

For this exhibition the Library has been able to draw, not only on the usual accessions to the S. P. Avery collection and the other acquisitions of prints, both old and modern, but also on a considerable gift received through the bequest of the late Miss Lydia S. Hays, of Pittsburgh, comprising about 250 prints and drawings, a considerable portion by Americans. Of etchings, there are over 50 by the Canadian D. S. MacLaughlin, 16 by A. Allen Lewis, and 4 by Eugene Higgins. Orlik, Schmutzer, Fullwood, Osterlind and Gruyer, among others, are also represented. And there are examples by Meryon, Whistler and Haden in states not represented in the Avery collection, notably rich as that is in the works of those men.

The lithographs include work by Pissarro and Brangwyn and two series (24 pieces) by Odilon Redon, and there is a little group of "painter wood-engravings," by Latour, Frank, Edna B. Hopkins, Guillon and others. Beside the prints noted there is a little group of monotypes by Higgins and Lawrence Grant, and a number of original drawings. The latter comprise examples by Mauve, Rodin, I. Isabey, Robert Blum, Phil May, and a dozen by George B. Luks. Finally, there are some prints by men of other days: Duerer, Rembrandt, Debucourt, Kilian, Bartolozzi, etc. This Hays collection forms a group by itself in the exhibition.

Additions to the Avery collection comprise lithographs by C. H. Shannon, Forain, and Bolton Brown, an etching by Renoir, and wood-engravings by Prunaire. Book-plates—of interest to many—may be studied here in work by E. B. Bird, William Edgar Fisher, A. N. MacDonald, E. D. French, R. M. Pearson, Fritz Endell, John W. Evans (designed by J. E. Kelly).

The Faithorne collection, already one of a noteworthy degree of completeness, has been increased through bequest of the original donor, the late Mr. J. Harsen Purdy, by two dozen more engravings. Other interesting additions to the collection of old prints are the "Passion," by Goltzius, and—of a quite different time and type—some prints by Saint-Non.

Art at MacDowell Club.

The current exhibition at the MacDowell Club, 108 West 55 St., on through April 15, is certainly a varied display and cannot be called monotonous as it ranges from the newest of new methods, employed by Caroline Spear who tries to express herself "futuristically" in a group of still lifes and one badly drawn and constructed nude (which, while fair in color shows the painter's lack of anatomical study) to Frederick T. Weber who shows both knowledge and thought in his seven examples. Especially good is a portrait of Miss Meta Reddish, which has nice color, is well composed and is thoroughly honest and sincere. Marea Stone has five interesting examples, all of a romantic tendency. Her "Church Fair," rich in color, with figures ably grouped, is full of sentiment and charm. James Weiland shows eight works good in outdoor feeling and broadly painted.

Alice Judson's five examples do her credit, the subjects are chosen with good taste and the execution is clever. "Along the Water Front," with its tender greens, is a delightful interpretation of Spring, and "Shore, Florida," is a lovely work, poetical and tender. Jane Peterson has several of her strong shore and boat pictures. She is at her best in "Summer Day" in soft gray greens and with much painter's quality. The other artists represented are Della Shull, Belle Bennett, Harriet S. Phillips who has five low toned richly colored examples, and Alexander Zeitlin, a Russian sculptor, who has some interesting portraits of "Montgomery Roosevelt," especially good in character and expression. His "King Edward VII" and "Alexander Hudnut" are also good, and there are two charming wax statuettes, graceful and lovely in color.

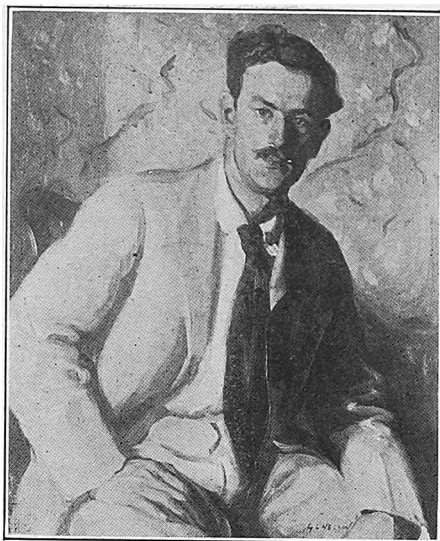
Woman's Press Club Discusses Art.

The Woman's Press Club, at its meeting, March 31, in the Astor Gallery, at the Waldorf-Astoria, had art for its topic.

Addresses were made on art subjects by Messrs. Henry W. Kent of the Metropolitan Museum, William Henry Fox, of the Brooklyn Museum, Harry W. Corbett, A. I. A., Dr. James J. Walsh, Edwin H. Blashfield, and W. H. de B. Nelson, and there was an art forum with club members as participants.

The exercises were under the direct supervision of Melva Beatrice Wilson and Mrs. Susan Hawley Davis.

Miss Virginia Wood, who has taken a studio at 130 W. 57 St., is painting a portrait of Mr. Scott Cameron.



PORTRAIT OF MY BROTHER.

G. L. Nelson.

In Spring Academy.

Early Americans at Ehrich's.

There are now on view at the Ehrich Galleries, 707 Fifth Ave., three early American pictures of unusual interest and importance—a bust portrait of Washington of the Atheneum type by Gilbert Stuart, and two figure compositions by Benjamin West.

The Stuart Washington, which is in admirable condition, is one of the finest of the series seen in many a day. It is known as the "Nutter-Stuart-Washington" as it was engraved by Nutter, comes from an old English family's country residence, and is noted in Mason's book on Stuart.

The two Benjamin West examples are noteworthy for their typically fine composition and brilliant color. They are rectangular panels, one depicting a young mother seated by the crib in which lies her infant, the young mother said to be Mrs. West, and the other a group, a king in brilliant robes surrounded by courtiers and attendants in a landscape. The picture is entitled "The Promised Land."

Paintings by Marie Kremelberg.

A Baltimore artist, Miss Marie Kremelberg, has 17 oils on view at the Folsom Galleries, 396 Fifth Ave., through April 20, all of decided interest and merit. For two years the artist was a pupil of the late William M. Chase and, although this is her first exhibition in New York, her work is well known both in Baltimore and Washington. One of the oils now shown, a Dutch "Mother and Child," received especial commendation when exhibited at the Corcoran Gallery in 1915.

Among the portraits loaned by the owners for the present display there is one of "Mrs. John Gill, Jr.," a sister of the artist, which attracts attention as one enters the gallery and is a typical example of the artist's method. Excellent color and brush work mark all of the work shown.

Other pictures of merit and artistic beauty are: a "Pastoral," "Dolores," "Passing Shadows," "The Rajah's Daughter," all poetic compositions, admirably rendered. Color, light, atmosphere and imagination are the dominant notes in Miss Kremelberg's work.

Roman Art House's N. Y. Branch.

The Tolentino gallery in Rome is well known to all American art lovers who visit the Eternal City, and many American museums contain objects from this source, for example, the Boston Museum's silver treasure and superb Etruscan tomb. The late Mr. J. P. Morgan was a purchaser from Signor Tolentino of fine bronzes, faïences, and of a collection of small books, notably a copy of the famous Firdusi, illuminated.

All of the objects in the Stroganoff collection were bought by Signor Tolentino and resold to Signor Volpi, of Florence, and a part of the antique furniture sold by the American Art Association last Autumn came from the Tolentino Gallery in Rome.

Signor Tolentino has recently opened a N. Y. branch house at No. 749 Fifth Ave., where some fine pieces of antique furniture and art objects are shown in a Renaissance salon constructed for the purpose. A late Renaissance library front and shelves in richly carved wood ornamented in polychrome, is by Veneta, the architect of the Cathedral at Biella.

A Renaissance XVI Century Italian side board, belonging to the Palmieri family of Sienna and reproduced in this page is an exceptionally fine piece. Another very important work is a pair of candlesticks of Florentine, early XV Century Palissandro wood, designed by Baldessare Peruzzi, were executed by Del Tasso, the artist whose great works are in the Cathedral of Perugia.

There is a rich Gobelin tapestry, "Hippolyte and Diana," and another, "Garden Scene with Figures," with design by Teniers.

PARIS LETTER.

Paris, Mar. 27, 1917.

Miss Janet Scudder, the sculptor, is going to America very shortly with the express purpose of exposing the fraud practiced upon the public in the sale of bogus war trinkets, said to have been made by the men in the Franco-British trenches, while really they have been fabricated for the most part in sweatshops of the great East Side of New York. Miss Scudder has been very busy in the modeling of ornamental fountains; but she has found time to make an extraordinary collection of authentic soldier made trinkets and caricatures sculptured in wood, which she will take with her. Many of these objects have a real artistic value, and she expects to open a bazaar in New York, at which they will be sold for the benefit of the soldiers.

New Paris Art Journal.

That the war has not in any way discouraged the artistic spirit in France has been proved in many ways but a new testimony of value is the appearance of the initial number of M. Louis Vuaxcelles's bi-monthly journal, "Le Carnet des Artistes." Well written and finely illustrated, it announces a program of which the following are the chief points: "To make the artists of today and tomorrow known, understood and loved; to discuss the problems brought forward or renewed by the war which affect the artistic and economic life of the country; to illustrate liberally the works of the masters of art of all countries and of all times; to shun the foregone conclusions of the schools, academic routine, prejudice, snobbism, reactions, from whatever direction they come; to speak without constraint of Greco or of Cézanne, of Rubens or of Renoir, of Fragonard or of Morisot, of Sluter or of Rodin, acting upon the principle that there is no such thing as ancient art or modern art, and that the only art that matters is that which is good."

Mme. Aman-Jean's New Idea.

An artistic movement of real value, promising original results, has been founded in Paris by Mme. Jeanne Aman, by combining the talents of highly skilled designers and the newly trained labor of mutilated soldiers. The painter Guillemet, who is one of her chief advisers, Marioton, the Belgian sculptor, and several other distinguished artists have furnished designs for hand-wrought carpets, tapestries and jewelry, richly decorative and in style wholly distinctive. Chasubles and altar-cloths for the pillaged churches in the north of France are also among the objects fabricated. Some 51 war-heroes are at work in Mme. Aman-Jean's ateliers, which have been partly provided by the city. Some of the pieces produced are already bringing very high prices from rich amateurs and will adorn some of the finest châteaux and private palaces in France. Two carpets, shown in the recent exhibition at the Hague, were bought by the Queen and the Queen-Mother of Holland. Several tapestries and carpets wrought by Madame Aman's pupils are exhibited at the Musée Galliera.

Restoration in the Catacombs.

There is question of restoring to the catacombs at Rome a fragment of a colonnette of the altar of Saint Priscilla in the Louvre. It is of no special artistic, but of great historical value, bearing, as it does, a mutilated inscription in which mention is made of four of Saint Priscilla's sons, martyred, like herself, in the early years of the fifth century. The Italian Government's archeological commission, which desires to reconstitute the altar of Saint Priscilla in the catacombs, has offered to give to the Louvre a fragment of a sarcophagus from the catacombs, ornamented with delicate sculptures and a bas-relief representing the prophet Jonas asleep beneath a tropical tree, in exchange for the fragment of the colonnette. A bill is before the Chamber of Deputies to authorize the transaction. B. D.

Mr. and Mrs. Pierre Tartoué have leased for the summer "The Strand," an attractive villa on the shore near Rye, Westchester County, N. Y., where Mr. Tartoué will paint portraits of children outdoors.



XVI CENTURY SIDE BOARD.

Italian Renaissance.

At Tolentino Gallery.

CHICAGO.

The annual Architectural Exhibition opened at the Art Institute on Thursday, too late for review in this week's letter.

The latest exhibition by members at the Arts Club is more encouraging than the previous rather depressing display of which I wrote two weeks ago.

Abram Poole's "Afternoon Tea" and "Summer Days" reminisces of this talented and versatile painter's Giverny days, if not actually painted there, are the two important canvases of the show. Miss Isabel Jones has a pleasant flower-arrangement and Wilson Irvine one of his characteristic landscapes, perhaps a little too matter-of-fact, and snap-shot like, but well done just the same. Frederic Grant shows once more his "Anne's Garden" from the recent Guild exhibit, and an additional "The Beach," which compares favorably in color with Martha Walters' pictures of the same subject, recently seen in these galleries.

An Italian landscape by Allen St. John, two attractive figure compositions, "Little Nancy" and "On the Beach" by Flora Schoenfeld, in her flat decorative manner and two small pastel drawings of scenes in Italy by Marguerite G. Kreutzberg complete the list of canvases which raise the average of this exhibition above that of its predecessor. There is a large figure composition by Joseph Birren, "The Rustic Cavalier," which, although it falls short of the artist's ambition in execution, deserves praise as an attempt at solving a more difficult task than those with which American landscape and figure painters, as a rule, seem contented.

At the Art Institute a loan collection of paintings by Adolphe Monticelli has been installed in the gallery next the Inness room. There is also on view at the Institute the collection of paintings shown these last months by Mr. Crane of the Institute in various cities of the Middle West. Mr. Crane is at the head of the Institute extension department which has as its object the arousing and fostering of art interest in the smaller communities of which Chicago is the center, through the organization of art societies whose members will enjoy privileges similar to those of the annual members of the Institute.

In the interest of this movement, which eventually will result in a number of small art societies affiliated with the main organization here, Mr. Crane has been giving a series of illustrated lectures. From the character of the collection now on view which comprises such different art expressions as, for instance, those of Sargent, Kendall and Robert Henri. Art education seems to be based on fundamental teachings sufficiently broad to make it of real value.

Another interesting exhibition also now on at the Institute is one of a collection of over 300 etchings and lithographs by Whistler. This collection was owned by the late Bryan Lathrop of this city and contains some of Whistler's earliest etchings, such as the figure-portrait of young Seymour Hayden.

At Carson, Pirie, Scott's the Victor Higgins exhibition, successful as were also the two preceding ones by Ufer and Grace Ravlin, has made place for a show of landscapes by Edgar Cameron.

Edward Watts Russel.

NEW ORLEANS.

The exhibition of paintings by Luis Graner the well known Spanish artist recently held at the Delgado Museum was a marked success, not only from the point of attendance and interest which was unusually large but the aggregate value of the paintings sold. This was much greater than the sales of any previous exhibition of paintings here.

Mr. Graner sold three canvases to a Chicago collector one went to Detroit and twelve were purchased by local collectors as follows: George H. Davis, H. Mysing, St. Clair Adams, Mrs. Bloom, E. W. Smith, Dr. I. M. Cline and Dr. R. W. Tuck.

The sixteenth exhibition of the Art Association of New Orleans now on at the Delgado Museum, is one of the best the Association has held in recent years. Miss Julia Massie, one of the most talented local artists, is the guest of honor on this occasion, a special exhibition of her works being shown in a room to themselves. The 32 pictures she exhibits are of unusual excellence and are attracting much attention. Miss Massie is a local artist in every sense of the word, having received her art education here and preferring local subjects in her work. She paints the feeling of the locality in a sincere and well studied manner.

Besides Miss Massie's exhibit there are 144 oils and watercolors included in the exhibit, representing 48 contributors. Prof. Ellsworth Woodward has contributed the finest paintings in the exhibit. His rendering of the pine flats of southeastern Louisiana are noted for their beautiful composition, poetic effects and direct execution.

Other good works are by A. H. Annan, Mary F. Baker, F. Usher Devol, et al.

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BOSTON.

"Chestnut Street is Boston's Washington Square. Not that there is a scrap of dangling plaster visible, or leaking dampness on its well-scrubbed walls. Heaven and the Back Bay proprieties forbid! One's establishment must be correct at all costs. But in its quaint and decorous way, it is Bohemia; a Bohemia with a mediaeval and mystic coloring lent by the near presence of Ralph Adams Cram. There are queer, narrow streets, odd dormer windows and artistic entrances and artcraft signs.

The center of attention in a pergola-like bay window in the Enright Gallery, is a majestic vase, one with a history, and the dignity which befits royal treasures; for this is the "Sydenham vase," at one time in the collection of George IV of England. In another nook under glass is the collection of Mr. Ames Lawrence, flanking three sides of a wonderful lacquer table. One bowl of warm but subdued red and tan depicts the arrival of a foreign fleet in a Chinese harbor, flags of all nations flying among the picturesque native junks.

Sea-lovers may breathe their fill of salt air this week, and still, following the classic example of the maiden who "hung her clothes on a history limb," go no nearer the water than the right side of Beacon Street. There are Woodbury's beaming waves, and flying porpoises at the Copley Gallery; things done with an evident glorious zest and joy in the doing.

The Art Club has both the new and the old in sea-scapes. Edward R. Kingsbury has a colorful "Ground Swell" (only why doesn't it swell?), and "Hazy Day"; and Marshall Johnson has a "Brig Bound In," "Bark at Anchor" and other things with which Aunt Almira loved to decorate her front parlor in 1876. Horace R. Burdick has low-toned canvases and rather uninteresting portraits. Frank H. Tompkins' "Self Portrait" seems the strongest of his contributions. "Dr. W. G. Kendall with Dog," is a spirited and original pose—and the dog is real, not the usual effigy. Harv Neyland seems to feel exquisitely the color of the sea, and yet to miss something of catching its feeling of eternal motion. Talbot Aldrich has a smartly handled "Study in Black," and a "Portrait of Miss F." which is alluring—reddish hair, piquant profile and no less piquant toque—and the rest refreshingly dark and simple.

The Guild presents phases of the well-known Bostonian brand of weather.

"Doll and Richards exhibit downstairs a fine group of etchings by Lester G. Hornby, glimpses of the France that seems now so immeasurably in the past, crisply and sharply rendered in a manner wholly modern, however old the arched streets and quaint houses depicted. A single portrait by Carl G. Nordell is most unhappily placed; who does not see it misses perhaps the finest thing of the year in portraiture. The subject, Mrs. Livingston Davis—a brown-haired and blue-eyed woman looks out, calm but vital in her well-bred serenity!

"Upstairs are pastels by A. Sheldon Pennoyer; glimpses of Lake Como and the wonderful garden of the Villa D'Este fill one side; others are along the North Shore, others reminiscent of the Panama-Pacific Exposition."

Patrick Henry.

More from Boston.

Someone has observed that the traveling and the transplanted Bostonian can always be "spotted" by the tone of awe and reverence in which he pronounces the sacred name, "Boston". Sophisticated as he is, this is a form of ingenuousness that literally "gives him away," without even the aid of his "accent." How beautifully, then, do Arthur Goodwin's pictures (recently exhibited at the Guild of Boston Artists) hit off the local worship of place! Mr. Goodwin has been termed the "Poet Laureate of the Boston Streets," as a tribute to the glamor of romance which his brush has

thrown about these grubby, commonplace thoroughfares. Surely Boston streets need, though they hardly deserve, a poet laureate!

The Guild of Boston Artists, by the way, makes its second appearance in ensemble at the Museum in a show by its active members. Is this custom, inaugurated last year, about to become an annual one, one wonders? Let one devoutly pray that it is! The exhibition is a good one, representative of the local painters as far as it goes, although one cannot but regret the absence of George Hallowell, Carl Nordell, Vesper George, and others.

A painter, who follows well blazed trails, with interesting results, is A. Sheldon Pennoyer, whose exhibition of paintings and pastels of Italy, California and the North Shore is now on at a local gallery. Mr. Pennoyer chooses his path with a knowledge of construction and a discriminating eye for color, and his work is entirely acceptable. Many motifs from the last great parade of the Arts and Industries, the San Francisco Exposition, cheer the gallery trotter with a sense of originality in viewpoint and fresh color.

The St. Bolotph again puts before its carefully selected members (and the dear public, at certain limited hours) a perfectly rippin' show by the valiant and indomitable "Ten", with a taste of sculpture by a local light-one Mr. Atkins.

George Washington.

CLEVELAND.

William J. Edmondson is the fourth local painter to be represented in the American gallery of the museum. At the Studio Hall exhibit of Cleveland artists, now in progress, his "Girl Trimming Hat" was bought by Mr. Morris H. Glauber, owner of Studio Hall, for presentation to the museum. Mr. Glauber announced through Mrs. M. L. Hatch, art director of Studio Hall, that he would buy one picture to be given to the museum, with the result that the exhibition is generally acknowledged the best ever held by the local artists. Fewer paintings than usual are shown, but the quality is of the best. Mr. Edmondson's is a golden canvas, well fitted for museum display.

Other pictures from which Director F. Allen Whiting and Mr. Ralph King, as the Museum Committee, selected the gift, were "October Days," by Charles Shackleton; "Safe Ashore," by Ora Colman; "Wind-swept Sky," by Wilbur Oakes; "Silvery Morning," by Emma K. Noble; "Madinette," by F. W. Simmons.

At the Korner and Wood galleries, Wilhelm Georg Reindel, has been exhibiting his latest etchings, oils and watercolors. Combining delicacy with strength, this artist is making a name for himself, both East and West, where his dry points in particular are in high favor.

Several of the latter and "The Beeches" are now being shown by the American Institute of Graphic Arts. His oils are painted in broadly, as though furnishing a welcome relief in technique from the extreme sensitiveness and delicacy of his black and white work. Between the two in technique are the watercolors, this year more lovely in coloring than ever before.

Louis Agassiz Fuertes is showing at this gallery his watercolors of birds and wild fowl, studies which have been reproduced in scientific works and in the National Geographic Magazine.

The Gage Gallery has shown many fine paintings of late. Henry Salem Hubbell's portraits and especially child studies, such as "A Snug Little Kingdom" and "The Sand Man," were immensely taking and have secured several commissions here. A. T. Van Laer's landscapes in oil and landscapes with cattle by Matilda Brown, are showing to advantage at present.

Jessie Glasier.

PHILADELPHIA.

Sales, in addition to those previously noted as having been made from the Pa. Academy's annual exhibition closed March 25, include, "Nausicaa" by Ernest L. Major, "Girl with a Hand Mirror," by Wm. M. Paxton; "In the Morning," by Elizabeth Paxton; "The Mirror," by Henry W. Parton; "Interior," by Robt. F. Logan; "At Luncheon," by Oscar Gross; "Green Vase," by Minnie M. Miller; "A Street Manayunk," by C. Joseph Warlow.

The 23rd annual exhibition of Oils at the Art Club is now on to April 22. Some 138 works were selected from over 400 submitted to the jury.

The Gold Medal of the Club was awarded to Antonio Barone's "Boy Asleep," painted with all the warm, sensuous color, one sees in the work of the Venetian painters, and certainly the most distinguished canvas in the show. Honorable mention was made of Charles S. Corson's landscape; "In September," modern in treatment, somewhat "pointilliste" it is true, but withal pleasingly decorative. There was a good landscape by Jonas Lie, "The Millrace in Winter" and another by Leon Kroll, "In Maine," but few others of real quality if one excepts Guy C. Wiggins' "Broadway Blizzard," and Miss Katherine Patton's "The Sun Climbing Mountains," Miss Felicie Waldo Howell's grey old church, as it appears at "Vespers," was charming in the fading twilight. Henry R. Rittenberg's portrait group, "Mr. E. C. Lindsay's Son's," was quite up to his best form; Frank B. A. Linton sent a very characteristic portrait of the late Charles F. Ziegler. Benedict A. Osnis in, "A Study"; A. C. Williamson in "Mrs. Madeira" and Joseph Sacks in a self portrait all exhibited exceptional ability in presentation. Frederick C. Friesseke was most interesting in the illumination of his "Nude in the Sunlight" while Richard Miller's "Spring," gave us an altorelievo of diffused light about objects in soft greens and blues. Good in technical skill and appealing in sentiment was Alice Kent Stoddard's, picture of happy maternity "The Little Fish." Fine in tonality and expressive of special character was May Audubon Post's, "Old Fisherman and His Grandson"; Louis Kronberg's "Ballet Girl in Yellow" lent the lighter touch to the ensemble and Charles P. Gruppe's, "Dutch Mermaid," was equally good in suggestion of a different atmosphere.

A collection of copper plate line engravings by Mr. Ellis Ames Ballard is now on loan exhibition at the Print Club. This will be followed by a "one man" show of the work of Ernest Haskell who will deliver an illustrated lecture Friday, April 13.

At McClees' there will be opened April 9 an exhibition of the works of modern art of the more sane kind, sufficiently new in conception to make them definitely distinct from the conventional thing and yet not so much advanced as to make them incoherent. Among the exhibitors will be Mary Lowell Lloyd and Harry McCarter.

Mural decorations in competition for the prizes awarded by the "Friends of Young Artists of N. Y." are now on view at the Plastic Club. The designs by Burton Keeler and Alice Riddle of Philadelphia awarded the first and second prizes attract the most attention.

The New Hope group of Painters of Landscapes, most of who are products of the Phila. Art Schools, are planning to hold at Trenton, N. J. an exhibition of their work.

Eugene Castello.

ST. LOUIS.

"The City Art Museum is displaying through April the John W. Alexander Memorial Exhibition, a group of twenty-six pieces of sculpture by Gutzon and Solon Borglum, and a collection of one hundred lithographs by members of the Seneffelder Club of London.

The latest accession to the Museum's permanent collection is the painting, "Park Monadnock," by Chauncey F. Ryder, purchased a few days ago.

An installation of antique objects has just been completed in gallery 17. The center piece of this group is a large Gothic tapestry, depicting "The Knight's Repentance," lent by Messrs. P. W. French & Co. About this are arranged tapestries, textiles, paintings and furniture from the Museum's collection.

The Artists' Guild is exhibiting a collection of drawings for posters and a group of landscapes, figure compositions, portraits and drawings by Charles F. Galt. His first one-man show reveals him as a colorist of ability.

There is considerable activity among local artists in preparation for the annual competitive exhibition at the Guild, to open April 14. The exhibition is open to St. Louis painters and sculptors and prizes aggregating \$1,300 are offered this season.

An exhibition of paintings by Arthur Mitchell is on view at the galleries of Noonan & Kocian.

James B. Musick.

ART AND BOOK SALES, PAST AND TO COME

The Salmagundi Auction.

Not only the members of the Salmagundi Club, but artists everywhere and art lovers throughout the country, are anticipating the special auction sale of the 259 oils, contributed by the club members to said auction, to be held at the Clubhouse Thursday to Saturday evenings next April 12-14 inclusive, the proceeds of which are to go to the new Clubhouse Fund.

This auction will afford an opportunity to lovers of American art to secure good works, of medium size, at a low cost, and the sale will doubtless draw a large attendance. Bruce Crane will act as auctioneer Thursday evening, Mr. Carrington on Friday and Dr. Mielziner, Saturday evening. The pictures sent in for the sale cover the walls in three lines of both the large rear gallery and the front parlor. It is to be regretted that more attention was not paid to the hanging, especially in the large gallery, which is about as bad as possible, and greatly mars the effect of the display as a whole, as well as of many individual exhibits. The works look as if they had been thrown at the walls and stuck there, and all idea of hanging as to color, keys and balmy tones and color seems to have been disregarded.

Despite this defect, a study of the exhibition is well worth while as there are many excellent examples of some of the Club's and the country's strongest painters, while there are other works here and there of merit.

It is a pleasure to note that such men as J. Francis Murphy, John and Emil Carlson, H. B. Snell, Morgan Colt, F. J. Waugh, E. I. Couse, Albert Groll, Leon Kroll, Cullen Yates, Glenn Newell, Granville Smith, Luis Mora, Joseph Boston, Frank A. Bicknell, Hobart Nicholls, W. J. Aylward, Harry Townsend, Howard Giles, Charles Vezin, George M. Bruestle, Paul Dougherty, W. R. Leigh, John Folinsbee, Robert Vonnoh, E. A. Gruppe, R. Sloan Bredin, John Rettig, Parker Mann, Frank Townsend Hutchens, F. J. Mulhaupt, C. W. Eaton, Ballard Williams, John Ward Dunsmore, Philip Little, Daniel Kotz, W. S. Robinson, Edmund Greacen, W. Merritt Post, Carle J. Blenner, G. Cimiotti, the late R. M. Shurtleff, F. E. Church, the late R. C. Minor, Leonard Ochtmann, Guy C. Wiggins, Max Bohm, Eliot Clark, Frank R. Green, Gardiner Symons, W. J. Quinlan, Ivan Olinsky, Carl J. Nordell, Osip L. Linde and E. C. Volkert are all represented by typical examples.

There are some really superior canvases by the above and other good painters, which may be bargains, and it is to be hoped that the sale will meet the success it deserves, as it is understood that every penny of the proceeds will go to the Club removal fund.

J. Harsen Purdy Library.

The library formed by the late J. Harsen Purdy, and including many rare volumes pertaining to English lyric and dramatic literature, has been placed on exhibition at the American Art Galleries, prior to sale on Tuesday and Wednesday aft. next, Apr. 10 and 11, and Thursday aft. and eve. next, Apr. 12.

Mr. Purdy, who was a former member of the Grolier Club, devoted much attention to works on English literature, and particularly to the English authors of the Elizabethan, Georgian, and Victorian periods. His library also contains a number of noteworthy books of representative XIX century American authors.

Notable among the writings of the Elizabethan authors in the collection are Shakespeare's "Lucrece", the finest copy known of the eighth edition, which contains the third engraved portrait of Shakespeare, usually ascribed to William Faithorne; "A Hundred Sundrie Flowers", by George Gascoigne, a first edition, also the rare first edition of "The Doome of Doomes Day," by the same author, "Colin Clouts", by Edmund Spenser, another rare first edition, and also the author's first collected edition of the "Fairie Queen".

The writers of the later Georgian period are represented by the first issue of the collected works of John Milton; first edition of "Robinson Crusoe", by De Foe, and the first edition of "The Purple Island," by Phineas Fletcher.

Furniture Sale at Silo's.

A collection of antique furniture, comprising cabinets, chests, desks, clocks and consoles will be sold in Silo's Fifth Avenue Art Galleries, 546 Fifth Ave., beginning today, and continuing every afternoon of next week, April 9-14.

One of the features of this collection, which numbers more than 1,400 pieces, is an antique English door frame (XVIIIth century) from Oldbury, Staffordshire, England.

Young Library Sale.

Part V of the library collected by Mr. James Carleton of Minneapolis, now on exhibition at the Anderson Galleries, and to be sold there Wed. and Thurs. afts. next, April 11-12, does not consist of inscribed books, as the other parts did, but contains many first editions of nineteenth century authors, a large number of books from book clubs and private presses, many curious old Mss., and other rarities, including a copy of Kennedy's "Etched Works of Whistler" and the "History of the World" by Petavius, printed in London in 1659, which contains a map of America that was unknown to Sabin. The only other copy of this work that has been located is in the Boston Athenaeum.

J. H. Purdy Print Sale.

The collection of etchings and engravings formed by the late J. Harsen Purdy, is now on view at the American Art Galleries, prior to sale on Tuesday and Wednesday eves. next, April 10 and 11. It includes notable examples of Whistler, Albrecht Durer, Rembrandt, Charles Meryon, Andrea Montegna, Axel Herman Haig, Seymour Haden, James Watson, Van Ostade, John Raphael Smith, Charles Jacque and Bartolozzi.

Among the Whistlers are impressions of "The Limeburner," first state, "Rotherhithe," second state, and "Battersea Bridge," fourth state, with the Butterfly signature.

The Rembrandt prints include "The Triumph of Mordecai," "View of Amsterdam" and "Rembrandt and Saskia."

Etchings to Be Sold.

Another collection of etchings, including prints by Whistler, Haden, Durer, Rembrandt and others, has been placed on exhibition at the American Art Galleries, prior to sale on Wed. eve'g, Apr. 11.

The collection, while small in numbers, is of exceptional quality, and includes a fine group of Whistlers, "Nocturne," and "Nocturne Palaces," "San Biagio," and "The Riva," the latter extremely rare.

Among the Haden's are "Sunset in Ireland," "Shore Mill Pond," and "Sunset on the Thames," a first state and fine impression.

Ranger Studio Effects Sold.

The furnishings and other properties of the late Henry W. Ranger's handsome 67 St. studio, were sold at auction at the rooms of Hiram Parke at Broadway and 21 St. last Wednesday and Thursday afternoons for \$7,800. The first session brought only \$1,800.

As the dead artist was a connoisseur of Oriental porcelains and weaves as also of old Italian furniture and had many handsome pieces in both these departments, his artist and other friends and the Academy of Design, to which Institution his fortune largely goes, had hoped for a better result from the sale, especially after the good sale of the pictures at the American Art Galleries.

The result of this week's sale of studio properties might, however, have been expected, as the choice of the auction place, which is too far downtown for a sale of the kind was unwise, and the auctioneer who is a comparatively new arrival here did not advertise the sale adequately or judiciously.

Frederick Moore Sale.

(Continued from last week)

Jade ceremonial cups and Oriental carved figures in the Frederick Moore collection were dispersed at the second and final session of the sale, March 30, in the Anderson Galleries, for a total of \$2,192.50.

At the third and final session March 31, the 173 lots dispersed brought a total of \$5,761 making a total for the sale of \$5,694.50.

F. R. Halsey Print Sale.

(Continued from last week)

At the second and final session of part VIII of the Frederic R. Halsey collection of prints at the Anderson Galleries, March 30, which included etchings, mezzotints, and engravings of the periods of Napoleon and the French Revolution, the total realized was \$7,920, making the grand total for the collection to date \$370,115. "Napoleon," a mezzotint by Charles Turner after a painting by I. J. Masquerier, half length, superb impression with inscription printed in colors, fetched \$390.

H. W. Ranger Picture Sale.

(Concluded from last week)

The second and final session of the sale of pictures painted and left by the late Henry W. Ranger, numbering 65 with 16 by his contemporaries, owned by the dead artist, were sold by Mr. Thomas E. Kirby at the American Art Galleries the evening of March 30 past (too late for record in last week's issue of the ART NEWS) for a total of \$42,365, which, added to the total of the first session March 29, or \$31,455 for all the pictures sold, and deducting two pictures resold March 30 at a loss of \$50 made a grand total for the entire sale of \$73,810. The dailies all gave incorrect totals in their reports of the sale.

As the 129 oils by Mr. Ranger in the sale brought \$66,240, or an average of \$513 each, this average and the total were the largest ever obtained for a collection of pictures by one artist at auction in this country. At the auction of pictures by the late A. H. Wyant, about 1892, the average obtained for each picture was \$337. The top price of the last Ranger sale's session was \$4,100, paid by Mr. Henry S. Harkness for "The Edge of the Woods," painted in 1816—one of the artist's last productions, and a thoroughly typical example of his technique and color.

The pictures sold with artist's name, title, size in inches, first height and then width, with buyers' names, when obtainable and prices follow:

Murphy, J. Francis, "Landscape," 8x12, Henry Schultheis	\$370
Poggenbeek, Geo., "Landscape and Cattle," (Watercolor), 12x8, John Levy	200
Weissenbruch, Johannes, "Holland Landscape," (Watercolor), 13x9, Holland Galleries	210
Dessar, Louis Paul, "Pasture and Cattle" (Panel), 10x14, J. O. McDermott	150
Williams, F. Ballard, "Group of Fair Women" (Millboard), 12x16, A. P. Gardiner	210
Wyant, Alex., "Rough Country," 13x16, Mr. Franklin	270
Bunce, W. Gedney, "Venetian Morning" (Panel), 14x17, H. P. Wright	360
Constable, John, "Passing Storm" (Panel), 14x21, J. Sawney	130
Twachtman, John, "The River's Edge," 16x20, C. A. Carlisle	160
Kever, Jacob, "The Spinning Wheel" (Watercolor), 15x16, Seaman, Agt.	190
Bunce, Wm. Gedney, "Venetian Fish-Boats" (Panel), 14x25, W. C. Thompson	490
Inness, George, "Evening" (Millboard), 16x24, W. H. MacDonough	875
Walker, Horatio, "Pigs" (Watercolor), 18x24, Holland Galleries	310
Bunce, W. Gedney, "Evening Glow" (Panel), 15x25, Seaman, Agt.	260
Howe, Wm., "Cattle" (Panel), 16x20, John C. Payne	200
Davis, Chas., "Autumn Sunlight," 22x27, Bernet, Agt.	570
(Paintings by the late Henry Ward Ranger)	
"River and Trees" (Panel), 12x16, MacDonough Gallery	375
"San Juan, Porto Rico" (Panel), 16x12, L. E. Ellis	250
"Sea and Shore," (Panel), 12x16, Dr. A. C. Humphreys	160
"Rock Terrace" (Panel), 12x16, C. A. Carlisle	240
"Landscape" (Millboard), 12x16, Wm. H. MacDonough	140
"Windy Skies" (Millboard), 12x16, John C. Payne	300
"Farmhouse and Trees" (Millboard), 12x16, John C. Payne	160
"Springtime Landscape" (Millboard), 12x16, L. E. Ellis	160
"November" (Millboard), 12x16, A. M. Geddes	220
"Deserted Acres" (Millboard), 12x16, A. M. Gabrull	140
"A New England Port" (Panel), 12x16, Bernet, Agt.	230
"Woodland Landscape" (Millboard), 16x12, C. A. Carlisle	250
"Seaside Meadows" (Panel), 12x16, J. C. MacDonough	210
"Among the Birches" (Millboard), 12x16, W. C. Runyon	210
"A Fresh Breeze" (Panel), 12x16, Dr. A. C. Humphreys	170
"The River—Mason's Island" (Panel), 12x16, L. G. Ellis	410
"Sloping Hillside" (Millboard), 12x16, Henry A. Rudkin	160
"Through the Woods" (Panel), 12x16, F. B. Clark	300
"Along the Sound" (Panel), 12x16, H. Schultheis	150
"Hilltops and Valley" (Millboard), 12x16, Bernet, Agt.	180
"The Brook" (Millboard), 12x16, John C. Payne	250
"Marine—Blue and White" (Millboard), 12x16, Prinz Bros.	140
"Old Sand Road" (Millboard), 12x16, MacDonough Gallery	410
"Marine—Clearing Off," 18x26, R. Hosea	340
"Willows in Springtime," 18x26, John Levy	400
"Landscape and Stream," 18x26, J. S. Isidor	450
"Landscape—Along the Coast," 18x26, Dr. K. B. Reitz	350
"The River," 18x26, W. Coffin	150
"Marine—Calm Weather," 18x26, W. Coffin	160
"Holland River Scene," 18x26, F. Loeser & Co.	150
"Threatening Weather," 18x26, T. Keating	160
"A Good Harbor," 18x26, E. T. Chapin	210
"Clouds and Sunshine," 18x26, M. L. Rhein	400
"Autumn's Glow," 18x26, Seaman, Agt.	425
"Noank, Conn.," 28x36, Dr. R. B. Reitz	500
"The Arched Trees," 28x36, Mr. Franklin	625
"Autumn Wood Interior," 28x36, F. C. Evans	470
"Trees and Meadow," 28x36, Seaman, Agt.	900
"Hilltop Road," 28x30, MacDonough Galleries	500
"Early Spring," 28x36, Estate of Ralph H. Ensiger	1,600
"Early Morning on the Sound," 28x36, George Broadhurst	600
"The Edge of the Village," 36x28, H. L. Harkness	4,100
"Bow Bridge, Moonlight," 28x36, George H. Ainslie	400
"The Wood Lot," 28x36, Knoedler & Co.	1,100
"The Path Through the Woods," 28x36, George H. Ainslie	525
"Through the Trees," 28x36, Bartlett Arkell	975

(Table continued on Page 8)

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FURNITURE

**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS.**

G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-eight Paintings by George Inness, through Apr. and May.
American Fine Arts Society Galleries, 215 W. 57 St.—National Academy of Design, Annual Spring Exhibition and 18th Annual Exhibition American Society of Miniature Painters, to Apr. 22.
Ardley Studios, 110 Columbia Heights, Brooklyn—Loan exhibit of Paintings and Prints by Hokusai, to Apr. 30.
Arlington Galleries, 74 Madison Ave.—Watercolors of our well known birds, by H. C. Denslow, through Apr. 14.
Art Alliance of America, 45 E. 42 St.—Commercial Art, Posters and Illustrations, to Apr. 16.
M. Robert Boss Galleries, 3 W. 47 St.—Recent Paintings by Malcolm Fraser, through Apr. 21.
Bourgeois Galleries, 668 Fifth Ave.—Paintings by Maurice Sterne, through Apr. 28.
Brooklyn Museum—Watercolors by American Artists, to May 1.
City Club of N. Y., 55 W. 44 St.—Paintings by Leonard Davis, through Apr. 16.
Cosmopolitan Club, 113 E. 40 St.—Flowers and Still Life, by L. Wright, M. Brownell, M. Foote and Mrs. Forbes Watson, Apr. 9 to May 9.
Daniel Gallery, 2 W. 47 St.—Watercolors by American Artists, to Apr. 24.
Dreier & Co., 360 Fifth Ave.—Chinese Porcelains.
Ehrlich Galleries, 707 Fifth Ave.—A Gilbert Stuart Washington and two examples of Benj. West.
Farragil Gallery, 24 E. 49 St.—Oils by Charles Rosen, Morgan Colt and Henry B. Snell, to Apr. 15.
Fine and Applied Art Exhibit, Designs for Interiors, in the Elsie Cobb Wilson Galleries, 569 Fifth Ave.—to Apr. 20.
Folsom Galleries, 396 Fifth Ave.—Paintings and Portraits by Mary Kremenberg, through Apr. 20.
Goupil Galleries, 58 W. 45 St.—Works by Elizabeth Searcy, to Apr. 15.
Kennedy & Co., 613 Fifth Ave.—Etchings by Muirhead Bone, Haden, Zorn and Fitton.
Keppel & Co., E. 39 St.—Etchings of the Far West, by Edward Borein, to Apr. 14.
Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.
Little Gallery, 15 E. 40 St.—N. Y. Silhouettes by Sarah Eakin Cowan, to April 2-14.
Macbeth Galleries, 450 Fifth Ave.—Paintings of St. Andrew's Golf Course, by W. R. O'Donovan, through Apr. 11; paintings by Amer'n artists, through Apr. 14.
MacDowell Club, 108 W. 55 St.—Group exhibition of oils by Alice Judson, Julia Peck, Della Schule, Caroline Steare, Alexandre Zeilin, James Wellan and others, to Apr. 15.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M. Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Sculpture by Borg-hild Arnefen, to Apr. 14; paintings and sculpture by Harry F. Waltman, Howard Giles, and William T. Paddock, Apr. 10-21.
Modern Gallery, 500 Fifth Ave.—Photographs by Sheeler, Strand and Shamberger.
Montross Galleries, 550 Fifth Ave.—Works by a group of contemporary American artists, through Apr. 14.
Museum of French Art, 599 Fifth Ave.—War Pictures, by Duvent.
National Arts Club, 119 E. 19 St.—Works by Boston Artists, through Apr. 27.
New York Public Library—Print Galleries, Making of a Wood-Engraving. Mezzotints. Making of Prints. Stuart Gallery. Chiaroscuro Prints. Recent Additions.
Painter-Gravers of America, 26 W. 58 St.—First Annual Exhibition, to May 1.
Photo-Secession Gallery, 291 Fifth Ave.—Paintings Oils, Watercolors and Charcoals by Georgia O'Keeffe, to Apr. 27.
Pratt Institute, Brooklyn—Paintings by Clara Fairfield Perry, and Sculpture by Isabel Moore Kimball, Apr. 9 to 30.

Print Gallery, 707 Fifth Ave.—Paintings of Flowers and Gardens, through Apr. 14.
Ralston Galleries, 567 Fifth Ave.—Recent Portraits by Richard Parker Newton, Jr., Apr. 9 through 21.
Reinhardt Galleries, 565 Fifth Ave.—Fifteen Paintings by Elliott Daingerfield, through Apr. 11.
Rumsey Sculpture Studio, 15 E. 40 St.—Sculptures by C. C. Rumsey, from April 8.
Salmagundi Club, 14 W. 12 St.—Oils by Artist Members, to auction sale, Apr. 12-14.
Satinover Galleries, 3 W. 56 St.—Old Masters.
Scott and Fowles, 590 Fifth Ave.—Four great Pictures by Puviss de Chavannes, Claude Monet, Winslow Homer and George Inness, through Apr. 21.
Snedecor & Co., 107 W. 46 St.—Paintings by William R. Leigh, to Apr. 10; Oils by the late J. S. Bristol, Apr. 10-27.
Society of Independent Artists.—First annual exhibition, Grand Central Palace, opens April 9.
Whitney Studio, 8 W. 8 St.—Introductory Art, through Apr. 17.
Woman's University Club, 106 E. 52 St.—Paintings of Gardens by Mary Helen Carlisle, Medallions by Alice Dougherty Goodrich, Sculpture by Helen Sahler, to Apr. 14.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—The notable library and print collection of the late J. Harsen Purdy, of N. Y. city, former member of the Grolier Club and Society of Iconophiles; also three small but choice private collections of etchings by Whistler and Haden, and prints by Durer, Rembrandt and other masters. To be sold, Apr. 10-12, at 11 a.m. and 2 p.m. Exhib'n to dates of sale.
Important collection of rare engraved gems, ancient Greek, Roman and other coins, amulets, rosaries and other objects of archaeological interest, formed by the late Mary Anna Palmer Draper. To be sold, Apr. 13-14 at 11 a.m. Exhib'n Apr. 10 to dates of sale.
Modern and old paintings of artistic distinction, including the notable collection formed by the late Mr. David T. Watson, of Pittsburgh, Pa., among which are many fine examples of the Barbizon School including five superb Corots, and works by noted American artists, and famous artists of modern French and contemporary schools, to be sold in the ballroom of the Hotel Plaza, eve's, Apr. 16-17 eve's. Exhib'n Apr. 9 to dates of sale.
Anderson Galleries, Madison Ave. at 40 St.—Part V of the Library of Mr. James Carleton Young of Minneapolis, consisting of First Editions of modern authors, and many early printed books and rare manuscripts, now on exhibit to the sale, Apr. 11-12, afternoons.
Silo's Fifth Avenue Art Galleries, 45 St., near Fifth Ave.—Antique furniture, at 11 a.m., Apr. 7-14 inclusive.

ART AND BOOK SALES.

(Continued from page 7)

Ranger Picture Sale.

"Before the Daylight Is Gone," 30x25, John Levy	250
"October Landscape," 28x36, John Levy	550
"The Quarry Hill," 28x36, W. C. Thompson	650
"Misty Afternoon, Rathburn Pond," 28x36, H. N. Rudkin	2,500
"A New England Church," 28x36, Rohlf's Galleries	350
"Twin Trees," 36x28, C. A. Black	2,500
"The White Farmhouse," 28x36, Rohlf's Galleries	500
"Heavy Clouds," 28x36, John Levy	675
"Clouds and Sunshine, Peconuch Val.," 28x36, E. Silver	550
"The Barns," 28x36, H. P. Wright	825
"Moonlight and Starshine," 28x36, Bernet, Agt.	1,325
"Salt Meadows," 28x36, F. L. Montagu	775
"Cornfield—Lyme, Conn.," 28x36, Holland Galleries	380
"Long Pond," 28x36, C. J. MacDonough	2,075
"Moonlight," 28x36, F. Loeser & Co.	375
"Sunset on Mystic River, Conn.," 28x36, Abraham & Straus	600
"Sunrise at Noank," 28x36, M. L. Rhein	625
"Long Point Marsh," 28x36, W. C. Runyon	575
"Across the Sound," 28x36, Mr. Franklin	625
Total, 2nd session	\$42,365
Total, 1st session	31,445
Grand total	\$73,810

Montross Gallery

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THROUGHOUT APRIL

J. B. Haggin and Others Picture Sale.

The attendance at the first session of a sale of pictures owned by the estates of James B. Haggin, Matthew Addy of Cincinnati, Oren Westcott of Providence, R. I., and from other owners at the Plaza Ballroom, Wednesday eve., was not large and the 75 pictures sold by Mr. Thomas E. Kirby, of the American Art Association, brought a total of only \$16,675. The pictures, while artistic in quality, were not of a very salable character.

The pictures above \$100 April 4 with the numbers, artists' names, titles, and sizes in inches, first height and then width, the names of the buyers and the prices: Sanchez, Perrier, E., "On the Alcala, Spain" (Panel), 7x11½, Bernet, Agent 240
Jacque, Ch., "Poultry" (Panel), 8½x13, C. Fliermans 190
Pollet, V., "Birth of Venus" (Watercolor),

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9¾x12½, R. H. Lorenz, Agent	200	Califano, John, "Caring for the Flock"	190
Tait, A. F., "Deer," 10x14, J. L. LeRoy	103	(Panel), 17¾x12½, Bernet, Agt.	
Worms, J., "A Cup of Chocolate" (Panel),	135	Decamps, A., "The Bay of Algiers," 13½x19¾,	140
15x11¾, J. L. Le Roy		Bernet, Agt.	
Perez, Alonso, "The Toast" (Panel), 13¾x-	600	Peyrol, Mme., "Sheep in the Highlands,"	110
19¾, Capt. J. R. De Lamar		14½x17½, F. Loeser & Co.	400
Tamburini, Antonio, "In the Wine Cellar,"	130	Murphy, J. Francis, "Summer Sunshine," 14x-	160
15½x20¼, A. H. Goldenham		20, H. Schultheis	
Spring, Alfons, "Music in Cloisters," 18x13½,	140	Caliga, D., "In the Louvre" (Watercolor),	290
Henry Schultheis		14½x18½, J. L. Le Roy	190
Hunt, Wm. Morris, "Sunlight and Shadow,"	155	Delacroix, Eugene, "Head of a Child," 18x15,	400
18x14, C. J. McDonough		Bernet, Agt.	
Gerome, Jean, "The Duet," 17x13½, R. H.	1,275	Van Ruisdael, Jacob, "Woodland Stream,"	160
Lorenz, Agent		16½x20, (Attributed), Bernet, Agt.	500
Vesin, Jaroslav, "Sleighting in Russia," 16½x-	160	Jongkind, Johan, "Moonlight—Rotterdam,"	210
24, R. J. Held		15x18½, V. Thompson	220
Palizzi, Giuseppe, "Forest Interior," 21¾x18,	140	Isabey, Eugene, "Birth of Louis Treize, at	140
V. Thompson		Fontainebleau Pal., on the 27th of Sept.,	
Muller, Charles, "In the Salon," 16x28, J. L.	170	1601, 21¾x18, A. Robertson	1,125
Le Roy		Gerome, Jean, "A Journey Thro' Algeria"	775
Boughton, G. H., "Priscilla" (Panel), 24x16,	310	(Panel), 16½x24¼, H. S. Harkness	110
Seaman, Agent		Decamps, Vente, "Landscape and Figures,"	1,000
Kaemmerer, Fred'k, "Coming Home from the	200	14½x24½, H. Loewenstein	500
Fair," 21½x18, Seaman, Agent		Muller, Charles, "The Palace Studio," 16x26,	525
Gerome, Jean, "Bashi-Bazouk Singing," 18x26,	1,400	J. L. Le Roy	2,600
R. H. Lorenz, Agent		Francis, F., "A Mountain Stream," 21¾x-	1,600
Willems, Florent, "Speak" (Panel), 22¼x15½,	160	18, Holland Galleries	6,600
J. L. Le Roy		Van Marcke, E., "Cows Drinking," 17¼x22¼,	2,300
Bonheur, Mlle. Rosa, "King of the Jungle,"	270	Knoedler & Co.	180
19x26, H. S. E. Beardsley		Troyon, Vente, "Study of a White Cow,"	340
Michel, Georges, "Landscape, Near Mont-	149	19¾x27½, Holland Galleries	1,000
martre," 20x27, V. Thompson		Bradford, Wm., "Fishing Fleet Among Ice-	300
Michel, Georges, "Woodland Landscape," 20x-	300	bergs," 18x30, J. L. Le Roy	250
26¼, V. Thompson		Van Marcke, Em., "Shepherd and Flock,"	160
Bradford, Wm., "In the Arctic Regions," 20x-	130	18x28, H. T. E. Beardsley	300
30, J. L. Le Roy		von Lenbach, Franz, "A Lady of Quality"	300
von Max, Gabriel, "Young Woman," 32½x-	110	(Pastel-Oval), 24½x21½, Adolf Mayer	300
22, K. Sylvester		Dupre, Jules, "The Coming Storm," 22¾x28¾,	300
Perrault, Leon, "After Dinner," 25¼x30, G.	125	Knoedler & Co.	300
St. Hartford		Gerome, J. B., "Sale of Circassian Slave,"	300
Perez, Alonso, "The Surprise," 25½x31½,	210	25½x22, R. H. Lorenz, Agt.	300
J. L. Le Roy		Diaz, N., "Cupid's Festival," 23¼x29, Martin	300
Wagner, Paul, "The Young General" (Panel),	105	Beck	300
33x20, G. St. Hartford		Vibert, J. G., "Monsignor Having Refresh-	300
Worms, J., "Departure of the Bride" (Panel),	270	ments," 22½x29¼, J. L. LeRoy	300
25x35½, Holland Galleries		Schreyer, Adolf, "Arabian Horsemen," 21¾x-	300
Moran, Edward, "Mont St. Michel," 30x25,	205	32¾, H. S. Harkness	300
Holland Gallery		Gerome, Jean, "Departure from the mosque,"	300
Verboeckhoven, E., "Sheep and Lambs,"	675	21½x31, Bernet, Agt.	300
24x32½, Henry Schultheis		Michel, Georges, "Dutch Landscape," 21½x-	300
Ziem, F. Francois, "Venice," 26x32, Clapp	1,800	28¾, C. Fliermans	300
& Graham		Early English School, "Landscape," 24¾x31¼	300
Pyne, James, "The Festival," 28¾x36½,	210	(Style of Thos. Gainsborough), Dr. Guy	300
J. L. Le Roy		B. Stearns	300
Gerome, Jean, "Women at the Bath," 28x39,	875	Boggs, Frank, "Honfleur," 23½x32, Holland	300
Holland Galleries		Galleries	300
Moreau, Adrien, "At the Ferry," 29x36½,	340	Melin, Joseph, "Huntsman and Hounds," 26x-	300
Holland Galleries		36½, V. Thompson	300
Verboeckhoven, E., "On the Farm" (Panel),	575	Schreyer, Adolf, "Arab Cavaliers," 26x32,	300
27x40½, J. L. Le Roy		Bernet, Agt.	300
Willems, Florent, "The Proposal," 47x24,	210	Gainsborough, Thomas, "The Edge of the Com-	300
J. L. Le Roy		mons," 25x30, Seaman, Agt.	300
Muller, Charles, "Happy Parents," 49½x38¾,	250	Hobbema, Meindert, "Woodland Landscape,"	300
Holland Galleries		26x30¾, (Attributed), C. Fliermans	300
Oudinot, Achille, "Borders of River Lepte,"	160	Mignard, Pierre, "Portrait of Lady of Louis	300
36x51, Holland Galleries		XIV Period" (Oval), 34¼x27½, Seaman,	300
Lantara, Simon, "Youth," 39½x49, Seaman,	475	Agt.	300
Agent		Mignard, Pierre, "Portrait of Gentleman of	300
Gardner, Eliz., "Mother and Children," 48x42,	800	Louis XIV Period" (Oval), 34¼x27½,	300
Holland Galleries		Seaman, Agt.	300
Leroux, Hector, "The Adoration of Goddess	270	Morelle, Paulus, "Portrait of a Lady," 44x-	300
Minerva, Polliade by Maidens of Athens,"		32¾, A. Robertson	300
35x54, B. Thompson		Van Mierevelt, Michiel, "Portrait of a Lady,"	300
Brown, George, "View of Artrani Near Amalfi,	490	(Panel), 46¾x34, A. Robertson	300
Gulf of Salerno," 34½x60½, H. S. Hark-		Mignard, Pierre, "Portrait of Noble Lady,"	300
ness		51¼x36¾, (Attributed), Clapp & Graham	300
Isabey, J. L., "On the Coast," 59x81, G.	100	Unknown Artist, "Portrait of a Lady," 50x40	300
Franklin		(Style of Antoine Vestier), A. Robertson	300
Total	\$16,675	Early Dutch School, "Landscape with Cattle"	300
		(Panel), 33½x45¼, M. Rubens	300
		Dutch School, "Portrait of a Lady," 42x34½,	300
		B. Ederheimer	300
		Van ssen, Jan, "Among the Dunes," 27½x41,	300
		C. L. Schless	300
		Alma-Tadema, L., "Triumphal Entry of Sir	300
		Wm. Van Taefingen, After Battle, 38x26,	300
		Boris Laid	300
		Alvarez, "The Cardinal's Reception," 25x39¾,	300
		Holland Galleries	300
		Jacquet, G., "Afternoon Refreshment," 38¾x-	300
		49¾, Holland Galleries	300
		Inness, George, "Milking Time," 29½x45, Geo.	300
		H. Ainslie	300
		von Brozik, Vaczav, "The Interesting Letter,"	300
		35½x47½, Bernet, Agt.	300
		Bouguereau, Wm., "After the Bath," 51¾x30,	300
		Holland Galleries	300
		Ziem, Felix, "Une Fete a Venise," 32¾x53½,	300
		H. S. Harkness	300
		Gerome, J. L., "The Death of Caesar," 32½x-	300
		57, R. H. Lorenz, Agt.	300
		de Bock, T., "The Pond," 39x54¾, John Levy	300
		Watts, Fred'k, "Old Mill Near Tunbridge,	300
		Kent," 36x52, Seaman, Agt.	300
		Daubigny, Charles, "On the French Coast,"	300
		39¾x75, Louis Ralston	300
		Total	\$58,510
		Total First Session	16,675
		Grand Total	\$75,185

At the second and final session Apr. 5, a total of \$58,510 was obtained for 75 pictures which made a grand total of \$75,185 for the sale.

von Bremen, Meyer, "Mother and Child"	110	Alma-Tadema, L., "Triumphal Entry of Sir	480
(Panel), 7¾x6½, Holland Galleries		Wm. Van Taefingen, After Battle, 38x26,	
Bernet, Agt.		Boris Laid	
Schreyer, Adolf, "At the Oasis" (Panel),	180	Alvarez, "The Cardinal's Reception," 25x39¾,	310
7x9½, Clapp & Graham		Holland Galleries	
Rico, Martin, "Venice Garden" (Panel), 11¾x-	850	Jacquet, G., "Afternoon Refreshment," 38¾x-	650
6½, W. A. Johns		49¾, Holland Galleries	
Jacque, Ch., "Interior with Sheep" (Panel),	360	Inness, George, "Milking Time," 29½x45, Geo.	825
12¾x9½, Knoedler & Co.		H. Ainslie	2,000
Henner, J. J., "Andromeda Chained to Rock,"	600	von Brozik, Vaczav, "The Interesting Letter,"	2,550
13½x7¾, D. G. Dery		35½x47½, Bernet, Agt.	5,600
Diaz, Vente, "In the Forest" (Panel), 6¾x10,	900	Bouguereau, Wm., "After the Bath," 51¾x30,	7,200
H. S. Harkness		Holland Galleries	950
Daubigny, Charles, "A Village Street" (Panel),	125	Ziem, Felix, "Une Fete a Venise," 32¾x53½,	
9½x13¾, Bernet, Agt.		H. S. Harkness	
Grisson, Jules, "Redaction d'un Pamphlet"	170	Gerome, J. L., "The Death of Caesar," 32½x-	
(Panel), 12¾x10½, J. L. Le Roy		57, R. H. Lorenz, Agt.	
Teniers, David, "Dutch Homely Life" (Panel),	250	de Bock, T., "The Pond," 39x54¾, John Levy	
9½x13¾, (Attributed), J. L. Le Roy		Watts, Fred'k, "Old Mill Near Tunbridge,	
Grolleron, P., "French Guard" (Panel),	190	Kent," 36x52, Seaman, Agt.	
13x9¼, Louis Ralston		Daubigny, Charles, "On the French Coast,"	
Vollon, Antoine, "A French Village," 9x15,	150	39¾x75, Louis Ralston	
Knoedler & Co.		Total	\$58,510
Daubigny, Charles, "French Tug-Boat"	220	Total First Session	16,675
(Panel), 8¾x18, Francis R. Welsh		Grand Total	\$75,185
Bonheur, Mlle. Rosa, "Sheep" (Panel), 13½x-	280		
14, H. Utard			
Molenaar, Jan, "The Tavern" (Panel), 13x-	230		
14¾, R. Ederheimer			
Gericault, Jean, "A Horse," 13x16, H. Lo-	110		
ewenstein			
Vibert, J. C., "A Beauty of Spain" (Panel),	100		
16x12, J. L. Le Roy			
Spring, Alfons, "Mother's Helpers," 13½x16,	180		
Bernet, Agt.			
Delacroix, Eugene, "Caesar Viewing the Body	180		
of Pompey," 14x16, Bernet, Agt.	300		

NATIONAL ARTS CLUB PRIZES.

The National Arts Club has announced its intention to offer three prizes to promote the expression of American patriotism in art as follows: \$500 for the best design of a medal recording the distinguished service of some American soldier or sailor in the present war; \$250 for the best American war poem; and \$250 for the best American war song.

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Theodore Kenyon Pembroke is holding an exhibition of his recent large landscape "Cathedral of the Forest" at his studio, 27 W. 67 St., on Saturdays during this month. The painting, which will probably be purchased as a decoration for a residence now building, is one in which the artist has most ably expressed those poetic and dramatic qualities that have ever been his aim. The stately trees, thoughtfully placed and the glory of brilliant sunshine filtering through swaying foliage form a melody of composition and give it a solemn dignity that rings with rhythmic charm like music of perfect accomplishment, and yet "le ton local" is carried through the entire work.

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